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THE SECRETARY'S GUIDE TO
CORRECT MODERN USAGE

By the Same Author

ROGET'S INTERNATIONAL THESAURUS OF
ENGLISH WORDS AND PHRASES

776 pages, 8vo.

ROGET'S TREASURY OF WORDS

Edited by C. O. S. Mawson and
Katharine A. Whiting

496 pages, 12mo.

THE SECRETARY'S GUIDE TO CORRECT MODERN USAGE

BY

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NEW YORK
THOMAS Y. CROWELL COMPANY
PUBLISHERS

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By THOMAS Y. CROWELL COMPANY

Third Printing

Printed in the United States of America

THE MURRAY PRINTING COMPANY
CAMBRIDGE, MASS.

PREFACE

The secretary plays an important part in the functioning and development of modern business. In her work (I say "her" advisedly, for the secretary is usually a woman) are reflected the character and efficiency of the firm or person that employs her; hence, her responsibility is by no means light.

She must make no mistakes of her own nor must she allow any verbal errors to pass, even though caused by faulty dictation. She knows that in the rush of business her letters are often signed after a mere perfunctory reading, or without being read at all. This blind trust in her accuracy and intelligence is an added source of anxiety to the conscientious worker.

It is the aim of this book to help her in mastering the various details of construction and to enable her to produce letter after letter in a finished and business-like manner, so that her work shall become a credit to herself and a valuable asset to her employer.

This small volume will serve as a guide to the best modern usage and to correct typographical style. It will replace guesswork with confidence based upon exact knowledge. Attention to its rulings and suggestions will give to letters the same pleasing appearance that is produced by a well-printed page.

The modern secretary must not only know how to write letters but, in many instances, be able to prepare copy for the printer and read proof. This twofold equipment naturally doubles her usefulness and opens up positions which would be otherwise barred to her. These requirements are here provided for in a clear and practical manner.

In publishing this new aid, the author has in mind those secretaries who take a professional pride in the correctness and finish of their work — those artists in type who seek and receive the commendation of the discerning reader. Their price is above rubies.

C. O. S. M.

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CHAPTER I

A WORD ABOUT STYLE

The work of the world — its commerce, its communications, its dissemination of news and knowledge — is carried on largely through the medium of the printed or written word.

The recorded phrase has become of even greater importance than the spoken one. Written language is deliberate; it is a lasting record either for or against the writer. This is true both of correspondence and of print. As every business man knows, new markets may be secured, old friendships may be strengthened, misunderstandings may be straightened out, prestige may be increased, and general good will assured by the character of the letters that bear his name. In a greater degree, this is true of the writer of books.

The power of the pen is not a thing of chance: its might is the studied result of a multiplicity of causes. Not the least of these is close attention to detail. Misspelled words, faulty constructions, haphazard capitals, erratic punctuation, and the like, will mar the effect of any composition, simple or pretentious. Attention to such details contributes to the success of the major essentials of clearness, force, and elegance. For the reason that most writers tend to commit these minor blunders, the question of style acquires a new significance.

By style, we do not here refer to the characteristic mode of expression by which one writer is distinguished from another; we mean the manner in which certain typographical details are treated, especially in cases where more than one choice is presented.

Observance of style is essential in the preparation of every printed work, in order to obtain uniformity; for

example, some people prefer *centre* to *center*, *skilful* to *skillful*, *vice-president* (with the hyphen) to *vice president* (without the hyphen), *George V.* (with a period after the Roman numeral) to *George V* (without a period).

Style takes note of everything — spelling, compounding and division of words, capitalization, punctuation, abbreviations, italics, and the use of figures and numerals, besides the more complex arrangement of types and spaces. Uniformity of style is essential, not merely because it makes a more pleasing appearance, but because it is the hall mark of typographical efficiency and editorial skill.

In matters of detail there is often a diversity between the style of one publishing house and that of another; consequently, the editor and the proof-reader must know the idiosyncrasies of the firm by which they are engaged, and meticulously carry out the rules of the plant without injecting any personal preferences or objections. A leading dictionary is usually adopted by the printing office as its chief authority, while exceptions and peculiarities are specifically recorded in an office style-book. We ourselves use *Webster's New International Dictionary* as our final court of appeal.

Our remarks so far have referred to style in general. Many books, especially works of nonfiction, have a style of their own, which must be rigorously followed throughout the book. To bring this home to you, take two or three different dictionaries and compare the first pages; note the use of boldface, large and small capitals, italics, figures, and parentheses; in fact, study minutely the literary and typographical arrangement. Then turn to other pages, and you will see that the style established on the first page is maintained throughout the book. The editor's task is to see that the copy is properly prepared; the proof-reader's duty is to make sure that the copy is accurately followed.

CHAPTER II

SPELLING

Many persons, even reasonably good spellers, get somewhat fogged at times regarding the spelling of some particular word or of some class of words. These rules will serve their purpose if they make such haziness of less frequent occurrence, and if they make reference to the dictionary less imperative.

Spelling is not so much a matter of brains as of care and observation. The eye of the trained proof-reader knows that a thing is wrong because it *looks wrong*. The correct forms have registered an indelible image, the reaction of which is largely subconscious in the detection of errors.

We have met people who look longingly back to the spell-as-you-please age of Chaucer. Even Artemus Ward — that wizard of the phonetic pen — said sorrowfully that Chaucer was “the wuss speller” he knew of! The American pioneers could also spell with fine freedom, satisfied if the written word remotely imitated the spoken sound. An old letter of Daniel Boone’s furnishes a characteristic example of original spelling:

I hope you Will Wright me By the Bearer, Mr. goe, how you
Com on with my Horsis — I Hear the Indians have Killed
Some pepel near Limstone.

Such orthography, while possessing distinct advantages for the writer, would soon drive the printer and the proof-reader to the madhouse.

Whenever you are in the least doubt, consult the dictionary. Take nothing for granted. Learn to consult the dictionary rapidly; as soon as you have found the word you want, get back to your proof. Much valuable time can be lost by desultory reference and by reading things of no immediate concern. Acquire workmanlike habits from the outset: your work will thus become more rapid and efficient.

RULES FOR SPELLING

Doubling the Final Consonant

When and when not to double the final consonant often causes difficulty. It is still more complicated by the fact that the English double many final consonants that are left single in the best American usage. The following rules should be carefully studied. Mark the words with which you are not familiar and memorize them.

RULE I. Monosyllables and words accented on the last syllable, when they end with a single consonant preceded by a single vowel, double the consonant before a suffix beginning with a vowel.

EXAMPLES. *bag, bag'gage; begin', begin'ner, begin'ning; commit', committed, commit'ting; hid, hid'den; impel', impelled', impel'ling; plan, planned, plan'ning; refer', referred', refer'ring; wet, wet'ted, wet'ter, wet'test, wet'ting; wit, wit'ty, wit'tily.* The doubling of the consonant keeps the short sound of the vowel.

EXCEPTIONS. *gas, gas'es, gas'ify, gas'eous, gas'iform (but gas'sy, gassed); infer', infer'able (but inferred', infer'ring); transfer', transfer'able (but transferred', transfer'ring);* also, words and syllables ending in *x*; as, *annex', annexed', annex'ing; fix, fixed, fix'es, fix'ing.*

RULE II. The final consonant is not doubled:

- (1) When it is preceded by a diphthong.
- (2) When the accent is not on the last syllable, or when the accent is thrown forward in the case of a derivative.
- (3) When the word ends in more than one consonant.
- (4) When the suffix begins with a consonant.

EXAMPLES. (1) *beat, beat'en, beat'ing; brief, brief'er, brief'est; daub, daubed, daub'er, daub'ing; retail', retailed', retail'ing; toil, toil'er, toil'ing.*

(2) *ben'efit, ben'efited, ben'efiting; dif'fer, dif'fered, dif'ference, dif'ferent; prefer', preference; refer', reference; trav'el, trav'eled, trav'e'ing; wor'ship, wor'shiped, wor'shiper, wor'shiping.*

(3) *reform', reformed', reform'er, reform'ing.*

(4) *fit, fit'ful, fit'ness; wet, wet'ness; wit, wit'ness.*

Remember that words ending in a single *l* do not drop the final letter before adding *ly*; as, *real*, *really*; *total*, *totally*. Similarly, words ending in *n* do not drop the *n* before *-ness*; as, *barren*, *barrenness*.

EXCEPTIONS. *hum'bug*, *hum'bugged*, *hum'bugging*; *zig'zag*, *zig'zagged*, *zig'zagging*; and a few other words ending in *g* (to prevent the letter from being pronounced like *j*). *Ex'cellence*, *ex'cellency*, and *ex'cellent* are also exceptions. The derivatives of *kid'nap* are spelled by Webster *kid'naped*, *kid'naping*, and *kid'naper*, in conformity with the above rule; the forms *kidnapped*, *kidnapping*, and *kidnapper* are preferred by many.

RULE III. Words ending in a double consonant usually retain both consonants on adding suffixes.

EXAMPLES. *assess*, *assessment*; *distill*, *distillation*, *distillment*; *dull*, *dullness*; *enroll*, *enrollment*; *enthrall*, *enthrallment*; *fulfill*, *fulfillment*; *full*, *fullness*; *install*, *installation*, *installment*; *instill*, *instillation*, *instillment*; *press*, *pressing*; *puff*, *puffing*; *skill*, *skilled*, *skillful*, *skillfulness*; *stiff*, *stiffness*; *still*, *stillness*; *will*, *willful*, *willfulness*.

EXCEPTIONS. *dul'ly*, *ful'ly*, *il'ly*, *stil'ly*.

Final e

The omission or the retention of the final silent *e* of primitives is frequently a cause of uncertainty. The following rules and examples should remove the difficulty.

RULE IV. Words ending in silent e usually omit the e before terminations beginning with a vowel.

EXAMPLES. *deplore*, *deplorable*, *deploring*; *eye*, *eying*; *give*, *giving*; *love*, *lovable*, *loving*; *plague*, *plagu**ing*, *plaguy*; *plume*, *plumage*; *sale*, *salable*; *sue*, *suing*; *true*, *truism*.

EXCEPTIONS. Words ending in *ce* or *ge* retain the *e* before *-able* and *-ous*, in order to preserve the soft sound of the *c* or *g*; as, *notice*, *noticeable*; *peace*, *peaceable*; *service*, *serviceable*; *advantage*, *advantageous*; *courage*, *courageous*; *outrage*, *outrageous*.

The present participles of *singe*, *springe*, *swinge*, and *tinge* are written *singeing*, *springeing*, *swingeing*, *tingeing*,

to distinguish them from *singing*, *springing*, *swinging*, and *tinging*. So also *dye*, *dyeing*, to distinguish it from *dying*, the present participle of *die*. *Mileage* retains the *e* of the primitive.

Words ending in *oe* retain the *e* before a suffix beginning with any vowel except *e*; as, *hoe*, *hoeing*; *shoe*, *shoer*, *shoeing*; *toe*, *toeing*.

RULE V. Words ending in silent *e* usually retain the *e* before terminations beginning with a consonant.

EXAMPLES. *bale*, *baleful*; *bereave*, *bereavement*; *encourage*, *encouragement*; *move*, *movement*; *white*, *whiteness*.

EXCEPTIONS. The final *e* is often dropped when immediately preceded by a vowel other than *e*; as, *argue*, *argument*, *argumentative*; *awe*, *awful*, *awfully*, *awfulness*; *due*, *duly*; *true*, *truly*; *undue*, *unduly*; *woe*, *woful* (or *woeful* — Webster's preferred form).

Other exceptions are: *abridgment*, *acknowledgment*, *judgment*, *lodgment*, *misjudgment*, *prejudgment*; *nursling*, *wholly*.

RULE VI. Verbs ending in *ie* change the termination to *y* before *-ing*.

EXAMPLES. *belie*, *belying*; *die*, *dying*; *hie*, *hying*; *tie*, *tying*; *underlie*, *underlying*; *untie*, *untying*; *vie*, *vying*.

Final *y*

RULE VII. Words ending in *y* preceded by a consonant generally change the *y* to *i* before a suffix.

EXAMPLES. *busy*, *busier*, *busiest*, *business* (but *busybody*, because it is a compound); *defy*, *defiant*, *defied*, *defies*; *icy*, *icier*, *iciest*, *icily*; *mercy*, *merciful*, *merciless*; *pity*, *pitiful*; *tidy*, *tidiness*.

EXCEPTIONS. Before *-ing* or *-ish*, final *y* remains unchanged; as, *dry*, *drying*, *dryish*; *pity*, *pitying*; *study*, *studying*.

Monosyllabic adjectives usually retain the *y*; as, *dry*, *dryly*, *dryness* (but *drier*, *driest*); *shy*, *shyly*, *shyness*; *sly*, *slyly* (*slily* is common but is not Webster's preferred form).

RULE VIII. Words ending in *y* preceded by a vowel generally retain the *y* before a suffix.

EXAMPLES. *buy, buyer, buying; enjoy, enjoyed, enjoying, enjoyment; gay, gayer, gayest, gayly, gayness, gayety* (the forms *gaily* and *gaiety* are not uncommon); *obey, obeying; play, player, playful; pray, prayer.*

EXCEPTIONS. *daily, laid, paid, said, saith, slain, and staid* (formed from *day, lay, pay, say, slay, and stay*). In the Webster style, *staid* is used for the adjective and *stayed* for the preterit and past participle of *stay*. *Dewiness* is also an exception, the *w* here being a vowel.

Words ending in *c*

RULE IX. Words ending in *c* add *k* before a termination beginning with *e, i, or y*, to preserve the hard sound of the *c*.

EXAMPLES. *colic, colicky; frolic, frolicked, frolicking; mimic, mimicked, mimicking; physic, physicked, physicking; traffic, trafficked, trafficker, trafficking; zinc, zincky.*

Compounds

RULE X. A compound word usually retains the spelling of its primitives.

EXAMPLES. *battle-ax, countryman, dairyman, fire-arms, foreordain, skylight, stiff-necked, well-being.*

Plurals

RULE XI. The plural of nouns is formed regularly (1) by adding *s* to the singular, or (2) by adding *es* when the plural has an extra syllable. When the word ends in a sound (as of *ch* in *church, j, s, sh, x, or z*) that will not unite in pronunciation with *s*, the plural forms an extra syllable. Thus, we should not write *churchs, bushs, gass, boxs*, and the like, but *churches, bushes, gases, boxes*. When the singular ends with silent *e*, only *s* is added to form a separate syllable; as, *wage, wages*.

EXAMPLES. (1) *boy, boys; day, days; stripe, stripes.*

(2) *adz, adzes; birch, birches; fox, foxes; gush, gushes; index, indexes; lass, lasses.*

RULE XII. Nouns ending in *y* preceded by a *consonant* form the plural by changing *y* into *i* and adding *es*.

EXAMPLES. cherry, *cherries*; city, *cities*; daisy, *daisies*; fly, *flies*; lady, *ladies*; mercy, *mercies*; soliloquy, *soliloquies* (the *u* in words ending in *-quy* is really a consonant with the value of *w*).

RULE XIII. Nouns ending in *y* preceded by a *vowel* (except *u* with the sound of *w*) form the plural by adding *s* only.

EXAMPLES. attorney, *attorneys*; bay, *bays*; guy, *guys*; money, *moneys* (the irregular plural *monies* is sometimes used, especially in the sense of "sums of money"); valley, *valleys*.

RULE XIV. Nouns ending in *o* preceded by a *vowel* form the plural by adding *s*.

EXAMPLES. bamboo, *bamboos*; cameo, *cameos*; embryo, *embryos*; folio, *folios*; oratorio, *oratorios*; portfolio, *portfolios*; ratio, *ratios*; studio, *studios*.

RULE XV. Nouns ending in *o* preceded by a *consonant* form the plural by adding *es*. A few add *s*.

EXAMPLES. archipelago, *archipelagoes*; buffalo, *buffaloes*; cargo, *cargoes*; echo, *echoes*; embargo, *embargoes*; fresco, *frescoes*; grotto, *grottoes*; hero, *heroes*; lingo, *lingoes*; mosquito, *mosquitoes*; motto, *mottoes*; negro, *negroes*; potato, *potatoes*; tomato, *tomatoes*; torpedo, *torpedoes*; veto, *veto*; volcano, *volcano*.

EXCEPTIONS that take *s* only: albino, *albinos*; canto, *cantos*; cento, *centos*; domino, *dominos* (or *dominoes*, especially the pieces for a game); duodecimo, *duodecimos*; halo, *halos* (or *haloes*); hidalgo, *hidalgos*; innamorato, *innamoratos*; lasso, *lassos*; major-domo, *major-domos*; memento, *mementos* (or *mementoes*); merino, *merinos*; octavo, *octavos*; piano, *pianos*; proviso, *provisos*; quarto, *quartos*; rancho, *ranchos*; ridotto, *ridottos*; rondo, *rondos*; salvo, *salvos*; set-to, *set-tos*; sirocco, *siroccos*; solo, *solos*; torso, *torsos* (or Italian *torsi*); tyro, *tyros*; zero, *zeros*. When an alternative form is given, the first is Webster's preferred form.

RULE XVI. Compound nouns, the parts of which are hyphenated (or, as commonly in Webster, printed as separate words), add the sign of the plural to the more important element.

EXAMPLES. aide-de-camp, *aides-de-camp*; beau ideal, *beaux ideal* (or the Anglicized form, *beaus ideal*); brigadier general, *brigadier generals*; carte de visite, *cartes de visite*; cheval-de-frise, *chevaux-de-frise*; court-martial, *courts-martial*; cousin-german, *cousins-german*; daughter-in-law, *daughters-in-law*; father-in-law, *fathers-in-law*; forget-me-not, *forget-me-nots*; hanger-on, *hangers-on*; knight-errant, *knights-errant* (but *Knights Templars*); major general, *major generals*; man-of-war, *men-of-war*; mother-in-law, *mothers-in-law*; notary public, *notaries public*; sergeant-at-arms, *sergeants-at-arms*; sister-in-law, *sisters-in-law*; son-in-law, *sons-in-law*; step-parent, *step-parents*; table d'hôte, *tables d'hôte*; valet de chambre, *valets de chambre*.

When the word is written solid, the sign of the plural is always at the end; as, *fishermen*, *gendarmes*, *handfuls*, *menservants*, *spoonfuls*, *stepchildren* (but *dragomans*, *Germans*, *Mohammedans*, *Ottomans*, *talismans*).

The sign of the possessive is always added at the end of compound nouns; as, the *aide-de-camp's* duties; *Knights Templars'* parade; *sons-in-law's* devotion.

RULE XVII. Proper names ending in a sibilant form their plural by adding *es*; the others take *s*.

EXAMPLES. the *Adamses*, the *Browns*, the *Charleses*, the *Davises*, the *Fultons*, the *Georges*, the *Joneses*, the *Lewises*, the *Rockefellers*, the *Rosses*, the *Stephensons*.

Plurals of Letters, Figures, etc.

RULE XVIII. The plurals of letters, figures, signs, and the like, are formed by adding *s* preceded by the apostrophe.

EXAMPLES. *c's*, *7's*, *+'s*; in the *90's*; *I.O. U's*; the *M.A.'s* and *Ph.D.'s*; *two's* and *three's*; there are two *g's* in *periwigged*; he is too fond of *but's*; there are six *0's* in a million; mind one's *p's* and *q's*.

Plural same as Singular

Some nouns have the same form in the plural as in the singular.

EXAMPLES. *bass, carp, deer, grouse, horse* (=cavalry), *pig* (especially the wild boar), *salmon, sheep, swine, trout*, and other names of animals, especially of the chase; *barley, rye, wheat*, etc.

When the component individuals are in mind, or when more than one species or kind needs to be emphasized, these words take the regular plural form; as, a dozen *bass*, the *basses* of North America; a crop of *barley*, the *barleys* did better than the *ryes*.

Gentile nouns (that is, nouns denoting a race or country) **ending in -ese are the same in both the singular and the plural.**

EXAMPLES. *Assamese, Burmese, Cantonese, Chinese, Japanese, Portuguese, Senegalese, Tyrolese*.

Some nouns are plural in form and singular in meaning.

EXAMPLES. *acoustics, mathematics, means, measles, news, physics, politics, pyrotechnics, statistics, tactics, whereabouts*.

The names ending in *-ics* had originally a singular form in *-ic*, which form is still retained in such words as *arithmetic, logic, music*, and *rhetoric*. Scientific words in *-ics* are treated as singular; as, *mathematics* is difficult. Other nouns in *-ics* are more often construed as plurals, although the correct form of the verb must be determined by the sense; as, *athletics has* made him strong; *athletics are* an important part of college life.

Irregular Plurals

Some nouns form the plural by changing *f* or *fe* into *ves*.

EXAMPLES. *beef, beeves* (or *beefs*, especially in the United States); *calf, calves*; *elf, elves*; *half, halves*; *knife, knives*; *leaf, leaves*; *life, lives*; *loaf, loaves*; *self, selves*; *sheaf, sheaves*; *shelf, shelves*; *thief, thieves*; *tipstaff, tipstaves* (or *tipstuffs*); *wharf, wharves* (chiefly in the United States; *wharfs* is the preferred British form); *wife, wives*; *wolf, wolves*.

The following nouns in *f* and *fe* are regular and add *s* to form the plural:

beliefs, briefs, chefs, chiefs, clefs, disproofs, dwarfs, fiefs, fives, griefs, gulfs, handkerchiefs, hoofs, kerchiefs, kerfs, mischiefs, neckerchiefs, proofs, reliefs, reproofs, roofs, safes, scarfs (sometimes *scarves*), *serfs, strifes, turfs, waifs, water-proofs, woofs*.

Nouns in *ff* add *s*; as, *whiff, whiffs*.

Staff, in the personal sense, has the plural *staffs*; as, the military *staffs*; in the sense of "stave," it has the plural *staves*.

Many foreign nouns retain their original plurals.

EXAMPLES. *alumnus, alumni*; *analysis, analyses*; *axis, axes*; *basis, bases*; *beau, beaux*; *bureau, bureaux* (English plural) or *bureaux* (French plural); *chapeau, chapeaux*; *château, châteaux*; *cherub, cherubs* or *cherubim* (Hebrew plural); *crisis, crises*; *datum, data*; *flambeau, flambeaux* or *flambeaus* (English plural); *formula, formulas* or *formulae* (Latin plural); *gens, gentes*; *genus, genera*; *madame, mesdames*; *memorandum, memorandums* (English plural) or *memoranda* (Latin plural); *minutia, minutiae*; *monsieur, messieurs*; *oasis, oases*; *parenthesis, parentheses*; *phenomenon, phenomena*; *radix, radices* (Latin plural) or *radixes*; *seraglio, seraglios* (English plural) or *seragli* (Italian plural); *seraph, seraphs* (English plural) or *seraphim* (Hebrew plural); *stimulus, stimuli*; *synopsis, synopses*; *tableau, tableaux*; *terminus, termini*; *thesis, theses*; *vertebra, vertebrae*.

O and Oh

O, in the best modern usage, is the sign of direct address, that is, of the vocative. It should always be capitalized and should not be followed by punctuation.

Oh is used as an exclamation, and not as the sign of the vocative. It should be capitalized only at the beginning of a sentence and should always be followed by punctuation.

In thee, O Lord, do I put my trust; O sweet and blessed country.

But, oh, do be careful; Oh, no, I don't mind; Oh, what a beauty! Oh, that mine adversary had written a book!

The Possessive Case

The possessive singular of nouns is formed by adding an apostrophe and s ('s). When a noun ends in an s sound modern usage requires the addition of the apostrophe and s; as, *Keats's* poems. Under no circumstances must the apostrophe be placed before the s in a noun ending in s. Thus, *Keat's* poems would be incorrect. Some people add only the apostrophe in such words; as, *Keats'* poems; but this method should be avoided.

Biblical and classical proper names ending in *es* usually take the apostrophe only; as, *Moses'* law; *Achilles'* tendon. The apostrophe alone should be used also in singular nouns of more than one syllable followed by a word beginning with s, especially when the first word ends with the sound of s; as, *righteousness'* sake; *goodness'* sake. In such instances, euphony requires the omission of another s.

Proper names ending in a silent sibilant form their possessive by adding 's; as, *Dumas's* works.

EXAMPLES. the *child's* book; the *governor's* speech; *Burns's*, *Charles's*, *Dickens's*, *Howells's*, *Jones's*, *princess's*, *hostess's*; *Mars's*, *Zeus's*, *Venus's*, *Judas's*, *Marcus's*, (but *Jesus'*, the archaic form being preferred); for *acquaintance'* sake; *Rameses'* reign; *Socrates'* death; King *James's* Version; *Delacroix's* paintings.

The possessive plural of nouns ending in s is formed by adding an apostrophe without s ('). When the nominative plural does not end in s, the possessive is formed by adding an apostrophe and s ('s).

EXAMPLES. the *allies'* terms; *surveyors'* instruments; *ladies'* dresses; *misses'* tastes.

children's, *freemen's*, *gentlemen's*, *men's*, *oxen's*, *statesmen's*, *women's*.

Possessive adjectives should never have the apostrophe. Write *his*, *hers*, *its*, *ours*, *theirs*, *yours*. The form *it's* is not a possessive, but stands for *it is*.

-able and -ible

The terminations *-able* or *-ible* are frequent causes of mistaken spelling. The form *-able* is much the commoner, for it is added to all Latin verb stems of the first conjuga-

tion, to verbs from the Anglo-Saxon, and to all nouns, whatsoever their source. Many of the words in *-able* come from Latin words ending in *-abilis* or from French words in *-able*.

The words in *-ible* come largely from Latin words ending in *-ibilis*, from Latin verbs in *-ere* or *-ire*, or from French words terminating in *-ible*.

EXAMPLES. *abominable, amiable, capable, durable, impenetrable, impracticable, indispensable, invariable, lamentable, laudable, probable, reasonable.*

The following is a fairly complete list of the words ending in *-ible*. The others end in *-able*.

accessible	divertible	incompatible	permissible
adducible	divisible	incomprehensible	pervertible
admissible	docible	incompressible	plausible
apprehensible	edible	incontrovertible	possible
audible	effective	inconvertible	prehensible
coercible	effervescent	incorrigible	prescriptible
cognoscible	eligible	incorruptible	producible
collectible	eludible	incredible	reducible
combustible	enforcible	indefeasible	referrible (<i>or</i>
comestible	evincible	indefectible	referable)
compatible	exhaustible	indefensible	reflectible
comprehensible	exigible	indelible	reflexible
compressible	expressible	indestructible	refrangible
conducible	extendible	indiscernible	remissible
congestible	extensible	indivertible	reprehensible
contemptible	extractible	indivisible	repressible
contractible	fallible	inducible	resistible
controvertible	feasible	ineligible	responsible
convertible	fensible	infallible	reversible
convincible	flexible	inferrible (<i>or</i>	revertible
corrigible	forcible	inferable)	risible
corrodible	frangible	inflexible	sensible
corruptible	fusible	infrangible	submersible
credible	gullible	instructible	susceptible
crucible	horrible	intangible	suspensible
deceivable	ignitable	intelligible	tangible
decoctible	illegible	invincible	terrible
deducible	impartible	irascible	thurbile
defeasible	imperceptible	irresistible	transfusible
defensible	impossible	irresponsible	transmissible
descendible	impressible	irreversible	transmittible
destructible	inaccessible	legible	uncorruptible
diffusible	inadmissible	mandible	unintelligible
digestible	inapprehensible	omissible	unsusceptible
discernible	inaudible	partible	vincible
dissectible	incombustible	perceptible	visible

In words ending in *ce* or *ge*, the final *e* is retained before the suffix *-able*, in order to retain the soft sound of the consonant; as, *traceable*, *marriageable* (see RULE IV). The final *e* is omitted before the suffix *-ible*; as, *deducible*, *reducible*.

-ant and -ent

-ant is derived from the French *-ant* or the Latin *-antem*. It is found in Anglo-French words or in words derived from Latin verbs in *-are*. It forms (1) adjectives, often with the force of present participles; as, *abundant*, *defiant*; or (2) nouns denoting a person or thing as agent; as, *merchant*, *claimant*. Adjectives in *-ant* correspond to nouns in *-ance* and *-ancy*.

-ent (Latin *-entem*) is found in words derived from Latin verbs of the second, third, and fourth conjugations. Adjectives in *-ent* correspond to nouns in *-ence* and *-ency*.

Note that the preferred spelling of *dependence* and *dependent* (both adjective and noun) is with the *e*. Some persons still prefer the spelling *dependant* for the noun. The English word *confident* (noun) is by many preferred to the French *confidant* (fem. *confidante*): this is a matter of choice.

-ient denotes forms from Latin verbs of the third and fourth conjugations whose participial ending is *-iens*; as, *ingredient*.

EXAMPLES. (in **-ant**) *applicant*, *assailant*, *assistant*, *attendant*, *descendant*, *expectant*, *extravagant*, *ignorant*, *important*, *incessant*, *luxuriant*, *reliant*, *reluctant*, *repentant*, *resistant*, *significant*, *tenant*.

(in **-ent**) *abstinent*, *adjacent*, *apparent*, *belligerent*, *benevolent*, *competent*, *consistent*, *decent*, *dependent*, *descent*, *despondent*, *diligent*, *effervescent*, *eminent*, *frequent*, *insolent*, *intelligent*, *magnificent*, *permanent*, *precedent*, *prevalent*, *resident*, *superintendent*.

(in **-ient**) *ancient*, *convenient*, *deficient*, *disobedient*, *efficient*, *expedient*, *lenient*, *patient*, *proficient*, *sufficient*.

-cede, -ceed, -sede

The commonest form is **-cede** in words ending with this sound; as, *accede*, *concede*, *intercede*, *precede*, *recede*, *secede*.

Three words end in **-ceed**, namely, *exceed*, *proceed* (but *procedure*), *succeed*.

One is spelled **-sede**, namely, *supersede* (from Latin *sedere*).

ei and ie

There are still people who are in momentary doubt as to the correct spelling of words containing the troublesome letters *ei* or *ie*. For such individuals, we give Brewer's well-known rule:

i before e

Except after c,

Or when sounded as a,

As in neighbor and weigh.

CHIEF EXCEPTIONS

Neither leisured foreigner

Seized the weirdest heights.

EXAMPLES. (**i before e**) *achieve*, *aggrieve*, *belief*, *believe*, *bier*, *brevier*, *brief*, *chief*, *field*, *fiend*, *fierce*, *frieze*, *grief*, *gricve*, *lief*, *liege*, *lien*, *mien*, *niece*, *piece*, *pier*, *pierce*, *priest*, *relief*, *relieve*, *reprieve*, *retrieve*, *shield*, *shriek*, *siege*, *sieve*, *thief*, *thieve*, *terce*, *wield*, *yield*.

(**e before i**) *ceil*, *ceiling*, *conceit*, *conceive*, *deceit*, *deceive*, *perceive*, *receipt*, *receive*.

(**ei sounded as a**) *deign*, *eight*, *feign*, *feint*, *freight*, *heinous*, *heir*, *inveigh*, *neigh*, *neighbor*, *obeisance*, *reign*, *rein*, *reindeer*, *seine*, *skein*, *sleigh*, *their*, *veil*, *vein*, *weigh*.

EXCEPTIONS. *counterfeit*, *either*, *foreign*, *foreigner*, *forfeit*, *heifer*, *height*, *inveigle*, *kaleidoscope*, *leisure*, *mullein*, *neither*, *nonpareil*, *seize*, *seismic*, *sleight*, *sovereign*, *surfeit*, *weird*; *financier*; also words with the *sh* sound; as, *ancient*, *deficient*, *efficient*, *glacier*, *proficient*, *sufficient*.

Memorize the exceptions; the riming rule will take care of the rest.

-er and -re

Of the class of words written either with the termination **-er** or **-re**, American usage mostly favors the form in **-er**; as, *center*, *meter*, *theater*. In undertaking work for a publisher or printer, it is, however, advisable to ascertain the office style in regard to such words.

EXAMPLES. *accouter, caliber, fiber, luster, maneuver, mauler, meager, miter, niter, ocher, reconnoiter, saber, salt-peter, scepter, sepulcher, somber, specter.*

EXCEPTIONS. *acre, chancre, eagre* (tidal wave or bore), *lucre, massacre, mediocre, nacre, ogre.* In these words, the form *-re* preserves the hard sound of the *c* and *g*.

in-* and *en-

There is a class of words beginning with *in-* or *en-* in which either form may be used indifferently. The tendency is to use *in-* whenever there is a corresponding Latin form in *in-*; as *inclose, inquire.*

As a prefix, ***in-*** has two distinct meanings: (1) from the English preposition and adverb *in*, also from the Latin preposition *in*, meaning *in, within, into, on, toward*, that is, expressing the idea of place where or motion toward; (2) an inseparable Latin prefix meaning *not*, cognate with *non-* or *un-*. It is regularly prefixed to adjective forms; as, *inactive, inconsistent.* When used as a negative, the prefix is always *in-*, never *en-*.

en- is a prefix from the Greek and means *in*; it also is used with Latin words coming to us through the French.

EXAMPLES. *inbred, inland, inmate, inroad.*

include, incubate, inculcate, incur, induce, inflect, inflict, inform, infringe, inhale, inject, insert, instruct, intrude, invert.

incapable, incompetent, incorrect, infrangible, invalid, invisible.

enable, enact, encamp, enchant, encompass, encounter, encourage, encroach, encumber, endear, endeavor, endow, enfeeble, enforce, enfranchise, engage, engross, engulf, enhance, enjoin, enjoy, enlarge, enlighten, enliven, ennoble, enrage, enrich, enroll, enslave, ensue, entreat.

In the following words, the preferred Webster form is *in-*, the forms in *en-* being given as variants. Memorize this list; it will save you much subsequent trouble.

incage
incase
incasp
inclose
inclosure

incrust
indorse
ingraft
inquire
inquiry

insure
intrench
intrust
inure
inwrap

-ize and -ise

Most verbs ending with this sound take the form *-ize*. Some words may be spelled with *-ize* or *-ise* indifferently, but where this is the case the preferred American usage is the *-ize* form. The *-ise* form comes to us from the French, but the tendency is to substitute *-ize*.

A safe working rule is to use *-ize* with all words except the following:

advertise	demise	exercise
advise	despise	exorcise
affranchise	devise	franchise
apprise	disenfranchise	merchandise
arise	disfranchise	premise
chastise	disguise	revise
circumcise	emprise	supervise
comprise	enfranchise	surmise
compromise	enterprise	surprise

-or and -our

Of the words spelled variously with the termination *-or* or *-our*, the *-or* form is now almost universally preferred in the United States; as, *favor*, *fervor*, *honor*, *odor*, *succor*.

Remember that **glamour** is Scotch and should not be written without the *u*.

Dictionaries Compared

The ordinary writer is usually care-free in regard to spelling, and in his choice of forms is guided largely by personal taste. But immediately the writer enters the province of the printed word, he becomes subject to the law of the dictionary — not of *any* dictionary but of *one*.

The principal dictionaries have individual preferences in regard to the spelling of certain words. They invariably give the alternative forms as well, but the first or preferred form — and that only — must be followed by those who adopt the guidance of any particular dictionary.

The following outstanding instances will show clearly the necessity for particularizing the dictionary to be used as a guide:

bowler. This spelling is preferred by Webster and Worcester; *boulder* by the Century and the Standard.

defense. This spelling is preferred by Webster, the Century, and the Standard; *defence* by Worcester.

dispatch. This spelling is preferred by Webster and Worcester; *despatch* by the Century and the Standard.

enrollment. This spelling is preferred by Webster; *enrolment* by the Century, the Standard, and Worcester. The word *enroll* is spelled with two *l*'s by all these dictionaries.

final l. The doubling of the final consonant in an unaccented syllable is now exceptional in American practice, although Worcester still clings to the longer form in such words as *apparel*, *bevel*, *cancel*, *chisel*, *counsel*, *cudgel*, *dishevel*, *enamel*, *equal*, *gambol*, *impcril*, *jewel*, *label*, *level*, *libel*, *marshal*, *marvel*, *model*, *panel*, *parcel*, *pencil*, *peril*, *quarrel*, *ravel*, *revel*, *rival*, *shrivel*, *trammel*, *travel*, *tunnel*, *unravel*. These words become *apparelled*, *apparelling*; *bevelled*, *bevellng*; etc.

fulfill. This spelling is preferred by Webster; *fulfil* by the Century, the Standard, and Worcester.

gayety. This spelling is preferred by Webster; *gaiety* by the Century, the Standard, and Worcester.

gayly. This spelling is preferred by Webster; *gaily* by the Century, the Standard, and Worcester.

inclose. This spelling is preferred by Webster and the Century; *enclose* by the Standard and Worcester.

install. This spelling is preferred by Webster, Worcester, the Century, and the Standard; but *instalment* (with one *l*) by the Century, the Standard, and Worcester.

instill. This spelling is preferred by Webster; *instil* by the Century, the Standard, and Worcester.

non- forms. In such words as *nonexistence*, *nonresident*, etc., Webster prefers the solid form; the Century, the Standard, and Worcester insert the hyphen; thus, *non-existence*, *non-resident*. When the *non-* is prefixed to a proper name, Webster inserts the hyphen; as, *non-Biblical*, *non-Roman*, *non-Sanskritic*.

offense. This spelling is preferred by Webster, the Century, and the Standard; *offence* by Worcester.

practice. This spelling is preferred by Webster, for both noun and verb; *practise* is preferred by the Standard, for both noun and verb; the Century and Worcester follow the British custom of spelling the noun *practice* and the verb *practise*.

skillful, willful, etc. This spelling is preferred by Webster; *skilful*, *wilful*, etc., by the Century, the Standard, and Worcester.

Dictionaries also differ in the use of the diæresis in such words as *coop̄eration*, *prēeminence*, etc. Webster invariably spells them with the diæresis; the Standard omits the diæresis altogether; other dictionaries (notably the Oxford English Dictionary) insert a hyphen; thus, *co-operate*, *pre-eminence*.

Diphthongs are another cause of divided preference, some dictionaries preferring the simplified form in every instance, while Webster and others retain the ligature in such words as *Æolian*, *æon*, *æsthetic*, *cæliac*, *diæcious*,

monæcious, œdema, prædial, subpæna. Generally speaking, Webster uses the simpler forms except in some scientific and classical terms.

BRITISH PREFERENCES

Fundamentally, the spelling of English words on both sides of the Atlantic is the same; but whereas, through the influence of Noah Webster and other reformers, certain simplified forms have been generally adopted in the United States, the British, as a rule, cling to the "unreformed" spelling. Most Americans are more or less familiar with the outstanding features of British spelling. The Authorized Version of the Bible and the writings of English authors generally have made these peculiarities of orthography fairly familiar to the American people.

The American proof-reader must be acquainted with British spelling forms, for the reason that a number of book publishers find it expedient to set up their books in British spelling so as not to run counter to any possible prejudice when their books are sold across the water.

The most prominent differences between British and American spelling are the following:

-our for -or. The British still cling to the *-our* form in such words as *odour, favour, honour, humour*, and the like; but they drop the *u* in some derivatives; as, *odorous, humorous*. They also prefer *boulder* to *bowlder*, *mould* to *mold*, *moult* to *molt*.

-re for -er. The British prefer the French form *-re* in such words as *center, saber, theater*, etc., which they spell *centre, sabre, theatre*, etc. This predilection is still shared by many people in the United States.

final consonant. The British double the final consonant before *-ed* and *-ing* in certain words unaccented on the last syllable, especially those ending in *l*; as, *cancelled, dishevelled, quarrelled; biassed, carburetted*. An exception is made in the case of *paralleled*, in which the final *l* of the primitive is not doubled. The British spell *enrollment, installment*, and words of this character, with one *l*; thus, *enrolment, instalment*. They also prefer *fulfil* to *fulfill*, *instil* to *instill*.

en- for in-. The British prefer *enclose, endorse*, to *inclose, indorse*.

-xion for -tion. There is another class of words ending in *-tion* where the British favor the suffix *-xion*; as, *connexion, inflexion*.

-ize and -ise. Older writers used to prefer *-ise* to *-ize*, but the present tendency is to adopt the *-ize* forms almost as generally as is done in the United States. The Oxford English Dictionary throws its great influence in favor of the more general adoption of the *-ize* form.

With these suggestions in mind, it should not be difficult for the intelligent proof-reader to secure a working knowledge of British peculiarities of spelling. The following list should prove of service in case any work along this line is to be done. Generally speaking, the British form is given second in Webster. But in the case of many words ending in *-ize* or *-ise*, the fact that *-ise* comes second in Webster merely indicates that the earlier British writers preferred the latter form [see above]. Hence, for any *-ize* or *-ise* word that is not given in the subjoined list, it would be safer to use the Webster preferred spelling. This list of American and British preferences is not exhaustive, but it contains the principal differences at present existing. Should you ever have occasion to do any extended work requiring a thorough knowledge of British orthography, we advise you to get the Concise Oxford Dictionary, a small, inexpensive book adapted from the Oxford English Dictionary.

American	British	American	British
accouter	accoutre	caliber	calibre
adz	adze	canceled	cancelled
amphitheater	amphitheatre	canceled	cancelling
analyze	analyse	candor	candour
anemia	anæmia	caviler	caviller
anemic	anæmic	center	centre
anesthetic	anæsthetic	centigram	centigramme
anesthetize	anæsthetize	centiliter	centilitre
appareled	apparellled	centimeter	centimetre
appareling	apparelling	channeled	channelled
arbor	arbour	channeling	channelling
ardor	ardour	check	cheque (<i>money</i>)
armor	armour	checker	chequer
armorer	armourer	chiseled	chiselled
armory	armoury	chiseling	chiselling
asafetida	asafetida	clamor	clamour (<i>but</i> clamorous)
ax	axe	clangor	clangour (<i>but</i> clangorous)
barreled	barrelled	clew	clue
barreling	barrelling	color	colour
bastile	bastille	colorable	colourable
behavior	behaviour	coloring	colouring
belabor	belabour	colorist	colourist
beveled	bevelled	colorless	colourless
beveling	bevelling	connection	connexion
bombazine	bombasine		

American	British	American	British
councilor	councillor	feces	fæces
counseled	counselled	fervor	fervour
counseling	counselling	fetus	fœtus
counselor	counsellor	fiber	fibre
cozy	cosy	flavor	flavour
crenulate	crenellate	flavoring	flavouring (<i>but</i> flavorous)
crenelation	crenellation	fulfill	fulfil
cudged	cudgelled	fulfillment	fulfilment
cudgeling	cudgelling		
cyclopedia	cyclopædia		
		gamboled	gambolled
decolor	decolour	gamboling	gambolling
decolorize	decolourize	good-by	good-bye
defense	defence	gram	gramme
deflection	deflexion	groveled	grovelled
demeanor	demeanour	groveling	grovelling
dialed	dialled		
diarrhea	diarrhœa	handseled	handselled
diarrheal	diarrhœal	handseling	handselling
diarrheic	diarrhœic	harbor	harbour
dickey	dicky	harborage	harbourage
discolor	discolour	harborer	harbourer
disconnection	disconnexion	harborless	harbourless
disfavor	disfavour	homeopath	homœopath
disheveled	dishevelled	homeopathic	homœopathic
disheveling	dishevelling	homeopathist	homœopathist
dishonor	dishonour	homeopathy	homœopathy
dolor	dolor (<i>but</i> dolorous)	honor	honour
		honorable	honourable
driveled	drivelled	hospitaler	hospitaler
driving	drivelling	humor	humour
dueling	duelling	humorsome	humoursome (<i>but</i> humorous)
duelist	duellist		
		impaneled	empanelled
emboweled	embowelled	impaneling	empanelling
embowcling	embowelling	imperiled	imperilled
enameled	enamelled	imperiling	imperilling
enameling	enamelling	incase	encase
enamor	enamour	inflection	inflexion
encyclopedia	encyclopædia	installment	instalment
endeavor	endeavour	instill	instil
enroll	enrol	insure (<i>to make</i> <i>certain</i>)	ensure
enrollment	enrolment	intrust	entrust
equaled	equalled		
equaling	equalling	jeweled	jewelled
		jeweler	jeweller
favor	favour	jeweling	jewelling
favorable	favourable	jewelry	jewellery
favorite	favourite		
favoritism	favouritism		
fecal	fæcal		

American	British	American	British
kenneled	kennelled	niter	nitre
kenneling	kennelling	nitred	nitred
kidnaped	kidnapped		
kidnaper	kidnapper	ocher	ochre
kidnaping	kidnapping	ocherous	ochreous
kilogram	kilogramme	ochery	ochry
		odor	odour
labeled	labelled	odorless	odourless (<i>but</i> odoriferous, odorous)
labeling	labelling		
labor	labour	offense	offence
labored	laboured (<i>but</i> laborious)	omber	ombre
laborer	labourer	orang-utan	orang-outang
laureled	laurelled	orthopedic	orthopædic
laureling	laurelling	orthopedist	orthopædist
leveled	levelled	orthopedy	orthopædy
leveling	levelling		
libeled	libelled	paleography	palæography
libeler	libeller	paleolithic	palæolithic
libeling	libelling	paleontography	palæontography
libelous	libellous	palcontologist	palæontologist
licorice	liquorice	palcontology	palæontology
liter	litre	paneled	panelled
luster	lustre	paneling	panelling
		paralyze	paralyse
maneuver	manœuvre	parceled	parcelled
maneuverer	manœuvrer	parceling	parcelling
marshaled	marshalled	parlor	parlour
marshaling	marshalling	peddler	pedlar
marveled	marvelled	penciled	pencilled
marveling	marvelling	penciling	pencilling
marvelous	marvellous	periled	perilled
mauger	maugre	periling	perilling
meager	meagre	pickax	pickaxe
medalist	medallist	plow	plough
medieval	mediæval	poleax	poleaxe
metaled	metalled	pommeled	pommelled
metaling	metalling	pommeling	pommelling
metalize	metallize	practice (<i>verb</i>)	practise (<i>verb</i>)
meter	metre	pretense	pretence
niter	nitre	program	programme
modeled	modelled		
modeler	modeller	quarreled	quarrelled
modeling	modelling	quarreling	quarrelling
mold	mould		
molt	moult	rancor	rancour (<i>but</i> rancorous)
mustache	moustache	raveled	ravelled
		raveling	ravelling
neighbor	neighbour	reconnoiter	reconnoitre
neighborhood	neighbourhood	reflection	reflexion
neighboring	neighbouring		

SPELLING

American	British	American	British
remold	remould	stenciling	stencilling
reveled	reveiled	succor	succour
reveling	revelling	succorable	succourable
rigor	rigour (<i>but</i> rigorous)	succorless	succourless
rime (<i>verse</i>)	rhyme	sulphureted	sulphuretted
rimer	rhymor	sulphureting	sulphuretting
rimester	rhymester	tasseled	tasselled
rivaled	rivalled	tasseling	tasselling
rivaling	rivalling	theater	theatre
roweled	rowelled	timbreled	timbrelled
roweling	rowelling	timbreling	timbrelling
ruble	rouble	tinseled	tinselled
rumor	rumour	tire (<i>band for</i> <i>wheel</i>)	tyre
saber	sabre	toweling	towelling
saltpeter	saltpetre	trammeled	trammelled
sandaled	sandalled	trammeling	trammelling
sandaling	sandalling	tranquelize	tranquillize
sarcenet	sarsenet	traveled	travelled
savior	saviour	traveler	traveller
savor	savour	traveling	travelling
savory	savoury	tricolor	tricolour
scepter	sceptre	troweled	trowelled
sceptered	sceptred	troweling	trowelling
sentineled	sentinelled	tumor	tumour
sentineling	sentinelling	tunneled	tunnelled
sepulcher	sepulchre	tunneling	tunnelling
shoveled	shovelled	unappareled	unapparelled
shoveler	shoveller	unreveled	unravelled
shoveling	shovelling	unraveling	unravelling
shriveled	shrivelled	valor	valour (<i>but</i> valorous)
shriveling	shrivelling	vapor	vapour
signaled	signalled	vaporish	vapourish (<i>bu</i> vaporous)
signaler	signaller	victualer	victualler
signaling	signalling	vigor	vigour (<i>but</i> vigorous)
sirup	syrup	vise	vice
skeptic	sceptic	voweled	vowelled (<i>but</i> vowelize)
skeptical	sceptical	whimsey	whimsy
skillful	skilful	wilful	wilful
smolder	smoulder	woolen	woollen
sniveled	snivelled	worshiped	worshipped
sniveler	sniveller	worshiper	worshipper
sniveling	snivelling	worshipping	worshipping
somber	sombre		
somberly	sombrely		
sombreness	sombreness		
specter	spectre		
splendor	splendour		
squirarchy	squirearchy		
stenciled	stencilled		

WORDS SOMETIMES CONFUSED

Some words are frequently mistaken for one another, owing to a certain similarity in sound or form. Careless pronunciation will account for such confused spellings as *accept*, *except*; *affect*, *effect*; while imperfect attention will lead to such misused homonyms as *right* for *rite*, *manner* for *manor*. The following list contains some of the more glaring examples of this form of error:

- | | |
|------------------------------------------------------------|------------------------------------------------------------------|
| accede , to attain; assent; agree. | aught , anything. |
| exceed , to surpass; excel. | ought , to be morally bound. |
| accept , to receive. | bail , surety. |
| except , to exclude; not including. | bale , a bundle. |
| access , an admission; increase. | baron , a rank of nobility. |
| excess , more than enough. | barren , unfruitful; sterile. |
| addition , an increase. | berth , a boxlike sleeping place. |
| edition , the copies of a book printed at one time. | birth , act of being born. |
| adherence , attachment. | born , given birth to. |
| adherents , followers; partisans. | borne , carried; endured. |
| advice , counsel. | bound , a bound; goal. |
| advise , to give counsel. | Breton , a native of Bretagne. |
| affect , to influence; assume. | Britain , England and Scotland. |
| effect , to accomplish; result (<i>n</i>). | Briton , a native of Britain. |
| aisle , a passage in a church. | Brittany , English form of Bretagne. |
| isle , an island. | bridal , a wedding; nuptial. |
| alley , a narrow way in a city. | bridle , a head harness; check. |
| ally , an associate. | canvas , coarse cloth. |
| allusive , making allusion. | canvass , to examine; solicit. |
| elusive , baffling. | capital , a top of a column; chief town; also, excellent. |
| illusive , unreal. | capitol , a state house. |
| altar , a raised structure for sacrifice. | carat , a unit of weight; a twenty-fourth part. |
| alter , to change. | caret , a mark of omission (Λ). |
| angel , a supernatural being. | carrot , a garden vegetable. |
| angle , a corner. | cast , throw. |
| apposite , suitable; well adapted to. | caste , social class. |
| opposite , facing; contrary. | cease , to stop. |
| assay , to test, as metals. | seize , to grasp. |
| essay , to attempt. | cede , to yield. |
| essay , a trial; a treatise. | seed , that which is sown. |
| assistance , help; succor. | celery , a plant. |
| assistants , those who help. | salary , wages. |
| auger , a tool to bore holes. | censer , an incense pan. |
| augur , a soothsayer. | censor , an inspector; critic. |

- cereal**, grain.
serial, relating to a series.
chaise, a kind of carriage.
chase, to hunt; also, groove.
choler, anger.
collar, band for the neck.
color, hue.
chord, in geometry and music.
cord, a string.
cite, to summon.
sight, vision; a view.
site, a situation.
coarse, not fine.
course, passage.
collision, a clashing.
collusion, a deceit; fraud.
command, order; rule.
commend, to praise.
complacent, self-satisfied; affable.
complaisant, courteous.
complement, that which completes.
compliment, praise.
confidant, (*fem. confidante*) a bosom friend.
confident, sure; trustful; also, a confidant.
consul, Roman chief magistrate; also, agent of a country residing abroad.
council, an assembly for consultation.
counsel, an adviser; advice.
core, central part.
corps, a body of troops.
corpse, a dead body.
corporal, pertaining to the body.
corporeal, bodily; having a body.
correspondence, letter writing.
correspondents, letter writers.
correspondent, letter writer.
corespondent, a third person in a divorce suit.
costume, dress; apparel.
custom, usage.
councilor, a member of a council.
counselor, an adviser; a counsel; barrister.
courtesy, a favor; politeness.
curtsy, an obeisance.
cricket, an insect.
critic, a faultfinder; a connoisseur.
critique, a criticism of a work.
currant, a small fruit.
current, a stream; now passing.
cymbal, a musical instrument.
symbol, an emblem; sign.
dairy, a place where milk is made into butter.
diary, a daily record.
decease, death.
disease, an illness; sickness.
defer, to put off; yield to another's opinion.
differ, to be unlike; disagree.
deference, regard; respect.
difference, a disagreement; point in dispute.
descent, a progress downward; lineage.
dissent, a difference of opinion; also, to disagree.
desert, a barren region.
desert, a reward or punishment; also, to run away.
dessert, last course of dinner.
device, a design.
devise, to invent.
divers, various; sundry.
diverse, different; unlike.
does, present tense of *do*; plural of *doe*.
dose, a measured quantity of medicine.
doze, a light sleep.
elicit, to draw out.
illicit, unlawful.
elision, suppression of a vowel or syllable.
illusion, a deceptive appearance.
elude, to escape.
illude, to deceive; mock.
emerge, to rise out of.
immerge, to plunge into.

- emigrant**, one who removes *from* one country to another.
- immigrant**, one who removes *into* one country from another.
- emigrate**, to go *from* one's country for residence.
- immigrate**, to come *into* a country for residence.
- eminent**, distinguished; high in rank.
- imminent**, threatening; at hand.
- envelop**, to cover by folding.
- envelope**, an inclosing cover.
- eruption**, a breaking or bursting out.
- irruption**, a breaking or bursting into.
- exercise**, to train by use.
- exorcise**, to expel evil spirits.
- extant**, in existence; not destroyed.
- extent**, space; compass.
- faint**, weak; also, to swoon.
- feint**, a pretense.
- fisher**, one who fishes.
- fissure**, a cleft; crack.
- formally**, in a formal manner.
- formerly**, in time past; heretofore.
- fort**, a fortified place.
- forte**, strong point.
- forth**, out.
- fourth**, next after third.
- gamble**, to play for money; wager.
- gambol**, to skip about.
- gaol**, prison.
- goal**, the winning post; aim.
- genius**, a good or evil spirit; talent.
- genus**, a group; a kind.
- gored**, wounded with horns.
- gourd**, a certain plant and its fruit.
- gorilla**, a large ape.
- guerrilla**, an irregular soldier.
- grisly**, horrible.
- grizzly**, somewhat gray.
- higher**, more elevated.
- hire**, to rent.
- hoarse**, having a rough voice.
- horse**, a well-known quadruped.
- idle**, inactive.
- idol**, an image for worship.
- idyl**, a pastoral poem.
- impostor**, a cheat.
- imposture**, a deception; fraud.
- incite**, to stir up.
- insight**, discernment.
- indict**, to accuse formally.
- indite**, to compose.
- ingenious**, skillful to contrive; inventive.
- ingenuous**, open; candid.
- knight**, a lady's champion.
- night**, opposite of day.
- later**, comparative of late.
- latter**, more recent.
- lead**, guide.
- lead**, a heavy metal.
- led**, past tense of *lead*.
- least**, smallest.
- lest**, for fear that.
- lightening**, making lighter; flashing.
- lightning**, an electric flash.
- lineament**, a feature; an outline.
- liniment**, an oily composition for the skin.
- literal**, real; not figurative.
- littoral**, relating to the seashore.
- load**, a burden.
- lode**, a vein of ore.
- loose**, not fastened or confined.
- lose**, to mislay; not to win.
- magnate**, a noble or grandee.
- magnet**, the loadstone.
- maize**, Indian corn.
- maze**, a labyrinth.
- marshal**, to arrange; also, an officer.
- martial**, warlike.
- mean**, middle point; also, to intend.
- mien**, appearance.

- medal**, an engraved piece of metal, for reward.
meddle, to interfere.
miner, one who mines.
minor, less; also, one under age.
monetary, relating to money.
monitory, giving admonition.
morning, the first part of the day.
mourning, grieving; lamenting.
naval, pertaining to a navy.
navel, the center mark of the abdomen.
odor, smell.
order, method.
one, a single unit.
won, gained.
oracle, inspired reply; revelation; prophet.
auricle, the external ear.
ordinance, a law; regulation.
ordnance, cannon; artillery.
palate, the roof of the mouth.
palette, a painter's color board.
pallet, a small humble bed.
pastor, a shepherd; clergyman.
pasture, land under grass for cattle.
patience, calm endurance.
patients, sick persons.
peace, calm.
piece, morsel.
peak, the pointed top.
pique, wounded pride.
pedal, a foot key; treadle.
peddle, to sell in a small way.
pendant (*noun*), a hanging ornament.
pendent (*adj.*), suspended; hanging.
persecution, state of being injured.
prosecution, act of prosecuting.
physic, a medicine; purge.
physique, the natural physical structure.
pillar, a column; support.
pillow, a cushion.
plain, clear; simple; also, level ground.
plane, a flat surface.
plaintiff, complainant in a lawsuit.
plaintive, sad; mournful.
poplar, a tree.
popular, well-liked.
populace, the common people.
populous, thickly peopled.
precede, to go before.
proceed, to go forward.
precedence, a going before.
precedents, previous cases; authoritative examples.
preposition, a part of speech; particle.
proposition, that which is proposed.
presence, the being present; also, mien.
presents, things presented.
princes, plural of *prince*.
princess, daughter of a king.
principal, chief; head; money at interest.
principle, a rule; tenet; truth.
profit, gain.
prophet, one who prophesies.
prophecy, a prediction.
prophecy, to predict; foretell.
quiet, still.
quite, altogether.
reck, to care.
wreck, ruin.
reek, steam; smoke.
wreak, inflict.
relic, remains.
relict, a widow or widower.
respectfully, with respect.
respectively, severally.
reveal, to lay bare or open.
revel, to enjoy with freedom.
right, proper.
rite, ceremony.
write, inscribe.

- ring**, circle.
wring, twist.
satire, lampoon; sarcasm.
satyr, sylvan deity.
sculptor, an artist in sculpture.
sculpture, the art of carving stone.
series, a succession of things.
serious, grave; deeply impressed.
shoulder, part of the body.
soldier, an enlisted man.
sleight, a trick.
slight, slender; also, an indignity.
son, a male descendant.
sun, a luminary.
spacious, having ample space.
specious, showy; plausible.
stationary, fixed; not moving.
stationery, writing materials.
statue, a carved image.
stature, natural height.
statute, a law.
straight, direct; not crooked.
strait, narrow.
subtile, thin; not dense; delicate.
subtle, sly; cunning; discerning.
suit, a set or outfit; petition.
suite, a retinue; set, as of rooms.
surplice, an outer linen robe.
surplus, an excess.
tenor, a course; also, high male voice.
tenure, conditions of holding real estate.
their, possessive of *they*.
there, yonder.
title, a heading; epithet; appellation; claim.
tittle, a particle.
to, opposite of *from*; sign of the infinitive.
too, also.
two, twice one.
ton, a large weight.
tun, a large cask.
track, the traces left; a road.
tract, a region; expanse; essay.
trail, path; also, to drag.
trial, attempt.
treaties, agreements.
treatise, a formal composition.
venal, purchasable.
venial, excusable; not heinous.
veracity, truthfulness.
voracity, ravenousness.
vial, a small bottle.
viol, a musical instrument.
virtu, objects of art.
virtue, moral excellence; efficacy.
weak, feeble.
week, seven days.
weigh, to ascertain the weight of.
wehy, the watery part of milk.
wet, moistened; to make moist.
whet, to sharpen; stimulate.
while, a space of time.
wile, a sly artifice; stratagem.
whine, a plaintive nasal sound; also, to complain.
wine, fermented grape juice.
white, a color.
wight, a creature; man.
whither, to what place.
wither, to fade; dry up.
with, a preposition.
withe, a flexible twig.
woman, singular.
women, plural.

CHAPTER III

COMPOUNDING OF WORDS

The compounding of words is one of the most complex matters confronting the writer, the compositor, and the proof-reader. Were we to try to explain why one dictionary hyphens certain words that another dictionary prints either solid or as two separate words, we should merely confuse and probably dishearten you.

In so far as rules can be laid down, we shall try to solve the difficulty for you; but practice alone will make you familiar with the method of any one dictionary. When in doubt, consult the dictionary itself.

We are at present concerned with the principles of compounding underlying the plan of the *New International Dictionary*. We shall make a few minor departures from the Webster style; but these exceptions will be noted.

Generally speaking, Webster uses the hyphen less frequently than any other dictionary, and prefers the solid compound or the two-word form without the hyphen.

The difficulty of compounding is threefold:

- (1) Shall the words be written solid?
- (2) Shall they be written with a hyphen?
- (3) Shall they be written as separate words?

I. Solid Words

Webster prefers the solid form to the hyphenated form "when this solid form is not confusing to the eye." Webster, however, admits that rules cannot be rigidly applied, especially when they conflict with accepted usage.

RULE I. Write solid two nouns used together to form a third:

- (1) When the compound has only one accent, and especially when the prefixed noun consists of only one syllable; as, *sunrise*, *workman*.
- (2) When one of the elements loses its original accent; as, *cupboard*, *handkerchief*, *twopenny*.

NOTE. — **Accent** or stress is the determining test by which compounds can be distinguished from mere word-groups. In compounds, the accent is thrown on one of the elements; while in ordinary word-groups, the accent is equal. Thus, accent enables us to distinguish the compound *blackbird* and the word-group *black bird*.

We subjoin a representative list of solid compounds. Study them carefully in the light of the above rule. Make sure of your solid words and the rest will prove easy to you.

airman	countinghouse	gunboat
airship (<i>but</i>	countingroom	handball
air pump)	courthouse	handbook
almshouse	courtyard	handbreadth
altarpiece	cowbell	handrail
backboard	cowboy	handwork
backbone	doorkeeper	hillman
backlog	dooryard	hillside
barnyard	dressmaker	hilltop
barroom	drillmaster	housekeeper
baseball	eyebrow	housemaid
baseboard	eyelash	housework
basketball	eyelid	iceberg (<i>but</i>
basketwork	eyeservice	ice cream)
bathroom	eyesight	inkstand
battleship	eyesore	ironmonger
bedfellow	eyewater	ironworks
bedroom (<i>see</i>	eyewitness	kaleyard
RULE XIX)	farmhouse	landholder
boatman	farmyard	landmark
bodyguard	farsighted	landslide
bondholder	firecracker	laundryman
bookkeeper	fireman (<i>but</i>	lifeboat
bookmaker	fire escape)	locksmith
bookseller	fireplace	maidservant
bookshelf	fishmonger	matchmaker
bookshop	footnote	milepost
bookstore	footpath	milestone
brickwork	footprint	moonbeam
cabinetmaker	footstool	moonlight
cabinetwork	gatehouse	needlewoman
classmate (<i>but</i>	gatekeeper	needlework
class day)	gatepost	newsboy
clergyman	gateway	newsmonger
cloakroom	goalkeeper	newspaper
clothesline	goldfish	notebook
clothespin	goldsmith	nursemaid
cloudland	gravestone	nurseryman
cornfield	graveyard	oarlock

oarsman	sawdust	switchman
oatcake	sawmill	tableware
oilcloth	schoolbook	tailpiece
oilstone	schoolboy	teamwork
pacemaker	schoolfellow	teapot
pallbearer	schoolgirl	textbook
panelwork	schoolhouse (<i>but</i>	thunderbolt
penholder	dwelling house)	thunderclap
penman	schoolmaster	thundercloud
pitman	schoolmate	thundershower
plasterwork	schoolmistress	thunderstorm
playfellow	schoolroom	toothache
playgoer	seacoast	typesetter
playground	seaman	typewriter
playhouse	seashore	typewriting
playmate	seasickness	vestryman
plaything	seaside	viewpoint
playtime	seaweed	waistband
plowboy	sheepskin	waistcloth
plowman	shipload	waistcoat
plowshare	shipmate	washerman
pocketbook	shipowner	washerwoman
pocketknife	shipwreck	washstand
policyholder	shipwright	wastebasket
poorhouse	shipyard	watchcase
postman	shoemaker	watchdog
postmark	shopkeeper	watchmaker
postmaster	shopman	watchman
postmistress	shortsighted	watermark
railroad	signpost	waterworks
railway	skylight	whaleboat
rainbow	skyrocket	wickerwork
rainfall (<i>but</i>	skyscraper	windmill
rain gauge)	snowball	woodwork
razorback	snowdrift	woodworm
ricebird (<i>but</i>	snowflake	woolgrower
rice paper)	snowplow	woolsack
ridgpole	snowshoe	wordbook
rifeman	snowstorm	wordplay
ringmaster	starfish	workbag
roadbed	statchouse	workday
roadway	steamboat	workfolk
rockweed	steamship	workhouse
roommate	steelyard	workman
ropedancer	stockholder	workpeople
sackcloth	stonework	workroom
sailboat	sunlight	workshop
sailcloth	sunrise	worktable
sandbag	sunset	workwoman
sandglass	sunshade	wristband
sandpaper	sunstroke	yearbook
sandstone	switchboard	yearlong

From a study of the above illustrations, we draw the following conclusions:

Compounds ending in the following nouns are written solid, especially when the prefixed noun consists of only one syllable:

-boat; as, <i>lifeboat</i> .	-mate; as, <i>shipmate</i> .
-book; as, <i>textbook</i> .	-mistress; as, <i>schoolmistress</i> .
-fellow; as, <i>bedfellow</i> .	-monger; as, <i>ironmonger</i> .
-fish; as, <i>goldfish</i> .	-room; as, <i>bathroom</i> .
-holder; as, <i>bondholder</i> .	-shop; as, <i>workshop</i> .
-house; as, <i>schoolhouse</i> .	-smith; as, <i>goldsmith</i> .
-keeper; as, <i>housekeeper</i> .	-stone; as, <i>milestone</i> .
-light; as, <i>sunlight</i> .	-weed; as, <i>seaweed</i> .
-maker; as, <i>watchmaker</i> .	-woman; as, <i>workwoman</i> .
-man; as, <i>seaman</i> .	-work; as, <i>woodwork</i> .
-master; as, <i>schoolmaster</i> .	-yard; as, <i>shipyard</i> .

Compounds beginning with the following nouns are written solid:

eye-; as, *eyelash*.
play-; as, *playfellow*.
school-; as, *schoolbook* (but *school-teacher*, *school-teaching*).
snow-; as, *snowball*. NOTE.—Adjectives beginning with *snow-* are hyphenated; as, *snow-blind*, *snow-bound*.
work-; as, *workroom*.

RULE II. Make a prefix solid with its stem.

after-; as, *afterclap*, *afterglow*, *afterthought*.
ante-; as, *antedate*, *antemeridian* (adj.), *anteroom* (but *ante-Mosaic* because prefixed to a capitalized word).
anti-; as, *antibacterial*, *anticlimax*, *antispasmodic* (but *anti-Semitic*), *antichristian*, *antichrist* (always written solid, and capitalized when referring to the great antagonist of Christ).
bi-; as, *bicentenary*, *bichloride*, *bicuspid*, *biennial*, *bimetallism*, *bimonthly*.
by-; as, *bygone*, *bypast*, *bypath*, *byplay*, *byroad*, *bystander*, *byway*, *byword*, *bywork* (but *by-bidder*, *by-election*, *by-end*, *by-law*, *by-name*, *by-pass*, *by-product*).
circum-; as, *circumgyration*, *circumpolar*, *circumsolar*.
cis-; as, *cisalpine*, *cisatlantic*, *cispontine* (but *cis-Elizabethan*, *cis-Reformation*).
co-; as, *codefendant*, *coeducation*, *coexecutor*, *coöperate*, *coöpt*, *coördinate*.
contra-; as, *contrabass*, *contraclockwise*, *contradistinction*, *contra-indicate*, *contraposition*.
counter-; as, *counterbalance*, *counterclaim*, *counterclockwise*, *counter-irritant*, *countermine*, *countersignature*, *countertenor*, *counterweight*, *counterwork* (but *counter-reformation*).

demo-; as, *demigod*, *demilune*, *demimonde*, *demisemiquaver*, *demitint* (but *demi-relief*, *demi-relievo*, *demi-tasse*).

ex-; as, *exarch*, *extempore* (but *ex-mayor*, *ex-president*, etc.).

extra-; as, *extrajudicial*, *extramundane*, *extraterritorial* (but *extra-official*).

fore-; as, *forearm*, *foreclosure*, *forefoot*, *foreknowledge*, *foremast*, *foreordain*, *forerank*, *forerunner*, *foresail* (but *fore-sheet*, *fore-tooth*, *fore-topgallant*, *fore-topsail*).

hyper-; as, *hyperæsthetic*, *hyperconscious*, *hypercritical*, *hyper-eutectic*, *hyperphysical*.

hypo-; as, *hypoblast*, *hypodermic*, *hypophosphate*, *hyposulphite*.

inter-; as, *intercollegiate*, *interdenominational*, *interdependent*, *intermarriage*, *interscholastic*, *interstate*, *interurban*.

intra-; as, *intracellular*, *intramarginal*, *intramolecular*.

intro-; as, *introgression*, *introsusception*.

iso-; as, *isobar*, *isodynamic*, *isothermal*.

macro-; as, *macrocosm*, *macroscopic*.

meso-; as, *mesoblastic*, *mesocarp*, *mesoderm*.

meta-; as, *metacarpus*, *metagenesis*, *metatarsus*.

micro-; as, *microchemistry*, *microorganism*, *microphotography*, *microscopic*.

mis-; as, *miscarriage*, *mismanage*, *misrepresent*.

mono-; as *monocycle*, *monomania*, *monometallism*, *monoplane*, *monotype*.

neo-; as, *Neocene*, *neoimpressionism*, *neolithic*, *Neoplatonism* (but *Neo-Darwinism*, *Neo-Hebraic*, *Neo-Lamarckism*).

non-; as, *nonabstainer*, *noncombatant*, *nonessential*, *nonjuror*, *nonobservance*, *nonresidence*, *nonsubscriber*, *nonunionism* (but, because of the capital, *non-Caucasian*, *non-Christian*, *non-Euclidean*).

off-; as, *offcast*, *offscouring*, *offshoot*, *offshore*.

out-; as, *outbalance*, *outbuilding*, *outdistance*, *outfield*, *outgeneral*, *outjockey*, *outweigh*, *outwrought* (but *out-Herod*, *out-patient*).

over-; as, *overanxious*, *overconfident*, *overconscious*, *overdeveloped*, *overinfluence*, *overpersuade*, *overproduction*, *oversea* [the adverb is written solid and the adjective is hyphenated; as, he went *oversea*; *over-sea* travels]; *oversoul*, *oversubscribe*, *overwrought* (but *over-arm* bowling).

pan-; as, *panemonium*, *pangeneses*, *panorama*; *Panhellenic*, *Panslavic*, *Panteutonic* (but *Pan-American*, *Pan-Anglican*, *Pan-Germanic*).

para-; as, *paragenesis*, *paramagnetic*, *paramorphism*, *parathyroid*.

peri-; as, *pericardium*, *pericranium*, *perineuritis*.

poly-; as, *polyandry*, *polygenesis*, *polypetalous*, *polysyllabic*.

post-; as, *postglacial*, *postgraduate*, *postimpressionism*, *postmeridian* (adj.), *postposition* (but *post-mortem*, *post-obit*).

pre-; as, *preëminence*, *preëempt*, *preëngage*, *preëstablish*, *preëxist*, *premillennial* (but *Pre-Cambrian*, *Pre-Raphaelite*).

pro-; as, *proconsul*, *proslavery* (but *pro-American*, *pro-German*).

pseudo-; as, *pseudocarp*, *pseudoscope* (but *pseudo-Christ*, *pseudo-Gothic*).

re-; as, *reëcho*, *reëlect*, *reëligible*, *reëmbark*, *reënact*, *reënforce*, *reënter*, *reëstablish*, *reëxamine*. For the use of *re-* with the hyphen, see RULE XVIII.

retro-; as, *retroact*, *retroactivity*, *retrogradation*.

semi-; as, *semiannual*, *semicivilized*, *semiconscious*, *semidetached*, *semielliptical*, *semiliquid*, *semimonthly*, *semiofficial*, *semiradial*, *semitransparent*, *semiweekly* (but *semi-Diesel*, *Semi-Pelagian*).

step-; as, *stepbrother*, *stepchild*, *stepdaughter*, *stepfather*, *stepmother*, *stepsister*, *stepson* (but *step-parent*).

sub-; as, *subdeacon*, *subgenus*, *subheading*, *subkingdom*, *sublease*, *sublieutenant*, *substructure*, *subtenant*.

super-; as, *superabundant*, *superdreadnought*, *superfine*, *superheat*, *superinduce*, *superphysical*, *supertax*.

there-; as, *therein*, *thereof*, *thereunder*, *thereunto*, *thereupon*.

thermo-; as, *thermoelectric*, *thermoelectrometer*, *thermomotive*.

thorough-; as, *thoroughbred*, *thoroughfare*, *thoroughgoing*, *thoroughpaced*, *thoroughpin*, *thoroughwort* (but *thorough-brace*).

to-; as, *today*, *tomorrow*, *tonight*. Webster prefers the hyphen in these words, and writes them thus: *to-day*, *to-morrow*, *to-night*. This is one of the few instances where we shall depart from the Webster style in this book. The Oxford English Dictionary also prefers these three words written solid.

trans-; as, *transalpine*, *transatlantic*, *transship* (but *trans-Appalachian*, *trans-Caucasian*).

tri-; as, *tricolor*, *tridentate*, *trilingual*, *trioxide*.

ultra-; as, *ultraconservative*, *ultracritical*, *ultrafashionable*, *ultramundane* (but *ultra-violet*).

under-; as, *underclothes*, *undercurrent*, *underestimate*, *undergraduate*, *underline*, *underproduction*, *underproof*, *undersheriff*, *understratum*, *undertenant*, *underwaist*, *underworld*.

up-; as, *upcast*, *upcountry*, *upkeep*, *upstroke*, *uptown*.

where-; as, *whereabout*, *wherefore*, *whereinto*, *wheresoever*, *whereunto*, *whereupon*, *wherewithal*.

RULE III. Write solid words ending in *-like*; as, *businesslike*, *lifelike*, *workmanlike* (but *bell-like* with a hyphen on account of the first element's ending in *ll*).

RULE IV. Write solid *any-*, *every-*, *no-*, and *some-*, when combined with *-body*, *-thing*, and *-where*. Thus: *anybody*, *anything*, *anywhere*; *everybody*, *everything*, *everywhere*; *nobody*, *nothing*, *nowhere*; *somebody*, *something*, *somewhere*. When used with *one*, separate words should be used; as, *any one*, *every one*, *no one*, *some one*.

Also write solid *elsewhere*, *somehow*, *sometime*, *sometimes*, *somewhat*.

RULE V. Write solid compound personal pronouns. Thus: *herself*, *himself*, *itself*, *myself*, *oneself*, *ourselves*, *themselves*, *thysself*, *yourself*, *yourselves*.

RULE VI. Write solid points of the compass consisting of two elements, but insert a hyphen when three points are combined.

(Solid) *northeast, northwest, southeast, southwest, northeasterly, northeastward, etc.*

(Hyphen) *north-northeast, north-northwest, south-southeast, south-southwest.*

II. Hyphenated Words

RULE VII. Insert the hyphen in compound adjectives that precede a noun. Proper names and adverbs in *ly* are excepted.

The omission of the hyphen in adjectival phrases is one of the commonest errors. Many cultivated writers never clearly grasp this rule. They may understand that words like *absent-minded, good-natured, kind-hearted, and worm-eaten* should always be hyphenated; but it does not occur to them to insert the hyphen in such phrases as the following: a *high-school* student, a *music-loving* people, a *prosperous-looking* individual, a *well-to-do* family, *twentieth-century* literature, a *brownstone-house* locality, a *torpedo-boat* destroyer, a *blood-and-thunder* story, a *peace-at-any-price* policy, a *never-to-be-forgotten* event.

It must be clearly understood that the rule of the hyphen applies only to compound adjectives and not to independent adjectives preceding a noun; as, *a fine old English gentleman.*

The following list is representative of adjectival compounds and will repay careful study:

air-dried	clean-limbed	dry-shod
air-tight	clean-minded	easy-going
all-possessed	clear-eyed	fair-minded
all-round	close-hauled	fan-tailed
armor-plated	coarse-grained	far-away
basso-relievo	cold-blooded	far-off
bold-faced	cold-hearted	first-class
bright-eyed	cold-short	first-hand
broad-minded	cross-country	flat-footed
broken-down	cross-grained	fore-and-aft
broken-hearted	deep-laid	foul-mouthed
chain-driven	deep-seated	free-born
clean-cut	double-dealing	free-for-all

free-hand	life-giving	sharp-sighted
free-handed	light-hearted	sharp-witted
free-hearted	loud-voiced	short-handed
free-living	low-spirited	short-lived (<i>but</i>
free-spoken (<i>but</i>	moth-eaten	shortsighted)
freethinking)	namby-pamby	snow-blind
full-blooded	narrow-minded	snow-bound
full-grown	new-fashioned (<i>but</i>	stem-winding
go-ahead	newfangled)	tailor-made
go-as-you-please	new-mown	tender-hearted
gold-rimmed	old-fashioned	tongue-tied
good-humored	out-and-out	tumble-down
good-tempered	out-of-door	two-way
half-and-half	out-of-the-way	up-to-date
half-hearted	party-colored	warm-blooded
happy-go-lucky	pepper-and-salt	water-tight
hard-featured	pitter-patter	weather-beaten
hard-hearted	post-mortem	web-footed
hard-set	pug-nosed	well-born
high-minded	razor-backed	well-known
high-pitched	razor-billed	well-spoken
high-spirited	right-about	well-to-do
high-strung	right-angled	wide-awake
hit-or-miss	right-hand (<i>adj.</i>)	worldly-minded
hollow-hearted	right-handed (<i>adj.</i>)	worldly-wise
home-bred	ring-necked	world-wide
iron-handed	second-class	worm-eaten
labor-saving	second-rate	wrong-headed
left-handed	sharp-set	wry-necked

EXCEPTIONS. (**Proper names**) *Fleet Street* writers, *New York* journalists, *New England* scenery, *North American* industries. This applies only to proper names which are not hyphenated when used separately; as, *Fleet Street*, *New York*, etc. It does not affect adjectival name forms such as *Afro-American*, *Anglo-Indian*, *Franco-German*, *Greco-Roman*, *Indo-European*, for these are always hyphenated.

Adverbs in *ly* are not hyphenated in compounds; as, a *highly strung* individual (but a *high-strung* individual), a *finely balanced* oration (but a *well-balanced* oration).

The use of the hyphen in such phrases as "he was a *well-known* man in business circles," "he was a man *well known* in business circles," must be determined by the exact shade of meaning required.

RULE VIII. Insert the hyphen in compound numerals; as, *thirty-two*, *twenty-four* hundredths, *six-and-twenty*, nineteen hundred and *twenty-two*.

Fractional numbers need not be hyphenated unless the fraction has the force of an adjective; as, *one-half* partnership, *three-quarter* size. In other cases, write the fractional parts as separate words; as, *one half*, *three quarters*, *five sixths*, *nine twenty-sevenths*.

RULE IX. Insert the hyphen in compounds of numerals with other words; as, *one-armed*, *three-legged*, *three-decker*, *four-cycle*, *four-footed*, *four-in-hand* (but *foursome*, *foursquare*), *five-o'clock* tea, *twenty-four-inch* rule, *hundred-yard* dash, *150-foot* frontage. Compare RULE VII.

RULE X. Insert the hyphen in adjectival compounds of words specifying colors; as, *blue-eyed*, *lemon-yellow*, *olive-green*, *red-hot*, *silver-gray*, *snow-white*.

RULE XI. Insert the hyphen in prepositional-phrase compounds; as, *daughter-in-law*, *father-in-law*, *mother-in-law*, *sister-in-law*, *son-in-law*; *felo-de-se*, *man-of-war*, *mutter-of-fact*, *mother-of-pearl* (but *plaster of Paris*), *will-o'-the-wisp*.

RULE XII. Insert the hyphen in compounds where the first element is a noun in the possessive case; as, *cat's-paw*, *crow's-foot*, *crow's-nest*, *death's-head*, *hawk's-beard*, *jew's-harp*, *mare's-nest*, *mare's-tail*. Webster makes *crow's-nest* a two-word form. We see no reason for this exception to a well-established rule. Furthermore, *crow's nest* (without the hyphen) would mean literally "the nest of a crow."

RULE XIII. Insert the hyphen after *self-*, *vice-*, and *well-*.

self-; as, *self-acting*, *self-command*, *self-confidence*, *self-control*, *self-defence*, *self-educated*, *self-governed*, *self-help*, *self-importance*, *self-possession*, *self-starter*, *self-sufficient*, *self-winding*. Write solid *selfhood*, *selfless*, and *selfsame*.

vice-; as, *vice-admiral*, *vice-chairman*, *vice-chamberlain*, *vice-chancellor*, *vice-consul*, *vice-president*. *Viceregent*, *viceroys*, and their derivatives, are written solid. The adjective *vice*, denoting a deputy, is used by Webster without the hyphen in such compounds as *vice-admiral*, etc. As a matter of taste, we prefer the

hyphen in such cases. We believe that Webster is unsupported by any other dictionary, American or British, in the unhyphenated use of *vice*.

well-; as, *well-being*, *well-born*, *well-bred*, *well-doer*, *well-doing*, *well-favored*, *well-found*, *well-nigh*, *well-spoken*, *well-wisher*.

RULE XIV. Insert the hyphen after *cross-* in such combinations as the following:

cross-banded, *cross-bearer*, *cross-bedded*, *cross-bind*, *cross-bond* (*verb*), *cross-bun*, *cross-buttock*, *cross-compound*, *cross-country*, *cross-examination*, *cross-examine*, *cross-eyed*, *cross-face*, *cross-feed*, *cross-fertilization*, *cross-fertilize*, *cross-fire*, *cross-grained*, *cross-interrogate*, *cross-legged*, *cross-light*, *cross-lots*, *cross-mate*, *cross-plow*, *cross-pollinate*, *cross-purpose*, *cross-question*, *cross-reading*, *cross-refer* (but *cross reference*), *cross-stitch*.

The following words are **solid**:

crossband, *crossbar*, *crossbeam*, *crossbelt*, *crossbill* (*bird*), *crossbolt*, *crossbones*, *crossbow*, *crossbred*, *crossbreed*, *crosscut*, *crosshatch*, *crosshead*, *crossline*, *crossover*, *crosspatch*, *crosspiece*, *crossroad*, *crossrow*, *crossruff*, *cross-tie*, *cross-trees*, *crossway*, *crosswise*.

The following are **separate words**:

cross action, *cross axle*, *cross bill* (*law term*), *cross bond* (*noun*), *cross bracing*, *cross bridging*, *cross counter*, *cross fire*, *cross furrow*, *cross girder*, *cross grain*, *cross guard*, *cross handle*, *cross hilt*, *cross lode*, *cross reference*, *cross sea*, *cross section*, *cross strap*, *cross street*, *cross valley*, *cross vault*.

RULE XV. Insert the hyphen when a prefix is added to a proper name; as, *anti-Darwinian*, *neo-Hellenism*, *pre-Adamite*, *pro-British*.

RULE XVI. Insert the hyphen to separate a confusing collocation of consonants; as, *bell-like*, *shell-less*, *Ross-shire*.

RULE XVII. When two or more compounds, with a common base, come in a sequence, the hyphen may be inserted and the base omitted in all but the last word; as, *in- and out-patients*; *four-, six-, eight-*, and *twelve-cylindered automobiles*.

RULE XVIII. Insert the hyphen to prevent misconstruction; as, *re-collect* (to collect again), as distinguished from *recollect* (to remember); *re-cover* (to cover again), as distinguished from *recover* (to regain); *re-creation* (remaking), as distinguished from *recreation* (diversion); *re-form* (to form anew), as distinguished from *reform* (to amend); *re-mark* (to mark again), as distinguished from *remark* (to observe).

RULE XIX. If the first element of the compound has more than one syllable, insert the hyphen only when necessary to avoid ambiguity. Thus: *drawing-room* is hyphenated, for "drawing" is short for "withdrawing"; hence, to write the word separately without the hyphen might mean a room in which drawing was done. *Sitting room*, *billiard room*, *dining room*, and the like, are written as separate words, because there can be no misconception. *Bedroom*, on the contrary, is written solid in accordance with RULE I.

Attorney-general, *governor-general*, and *quartermaster-general* are hyphenated, because the word *general* is an adjective meaning "chief." On the other hand, *major general*, *brigadier general*, etc., are not hyphenated, because *general* is a noun qualified by the preceding word.

Noun compounds are rarely hyphenated in Webster: they are either written solid or as separate words. The relatively few instances of hyphenated nouns can be memorized as encountered.

RULE XX. Always hyphen the *verb* when the corresponding noun is written in separate words.

Verbs
bird's-nest
cross-bond
cross-counter
cross-refer
drop-kick
dry-dock
fox-trot
hunger-strike
motor-cycle
sand-blast
set-screw
wet-nurse

Nouns
bird's nest
cross bond
cross counter
cross reference
drop kick
dry dock
fox trot
hunger strike
motor cycle
sand blast
set screw
wet nurse

III. Separate Words

RULE XXI. In general, omit the hyphen when its omission causes no ambiguity in sound or sense. When the words have the same meaning with or without the hyphen, the hyphen is obviously unnecessary. Words that lend themselves to grammatical explanation when used separately are, as a rule, written without the hyphen. We subjoin a list of typical two-word compounds:

air bladder	crown prince	mountain ash
air brake	dead center	music box
air chamber	dead heat	needle valve
air cushion	dead letter	nettle rash
air pump	drop curtain	night watch
army worm	drop hammer	northern lights
artesian well	drop kick	oil cake
bench mark	foot pound	(<i>but</i> oilcloth)
Black Hand	foot ton	olive branch
block system	fox trot	palm sugar
block tin (<i>but</i>	free liver	party wall
blockhouse)	Good Friday	peace offering
breeches buoy	ground floor	piece goods
breech plug	ground plan	plate glass
breech screw (<i>but</i>	gum arabic	prima donna
breechblock)	gun room	race course
Bright's disease	harvest home	race horse
Brussels sprouts	hip roof	real estate
bull pen	Holy Week	right angle
bull terrier (<i>but</i>	horse power	roll call
bulldog)	house party (<i>but</i>	Röntgen ray
butterfly valve	housewarming)	scarlet fever
buttonhole stitch	ice cream	screw propeller
cabbage tree	ice water (<i>but</i>	sea fight
caisson disease	iceman)	seal ring
candle foot	India rubber	search warrant
candle power (<i>but</i>	joss house	sheet anchor
candlelight)	kola nut	shoulder blade
cannel coal	lake dweller	stage whisper
carbonic acid	lay figure	test paper
carrier pigeon	life belt	toilet water
case knife	life preserver	toll bridge
case shot	light year	type metal
cash register (<i>but</i>	Middle Ages	union jack
cashbook)	Milky Way	water color
chafing dish	minute gun	white ant (<i>but</i>
chicken pox	money order	whitebait)
civet cat	mother tongue	white elephant
cross reference (<i>see</i>	motor boat	white metal
RULE XIV)	motor car	woman suffrage
crown glass	motor cycle	wood spirit

In concluding this chapter on the compounding of words, we wish to emphasize that the points on which authorities differ are largely matters of individual preference, rather than questions of right or wrong. Whether you write *water lily* as two words or with the hyphen, or *packsaddle* as solid or hyphenated, does not matter so long as you are writing only for yourself. Good authorities can be cited in support of either form.

But the editor and proof-reader stand in a different relationship to the printed page. Their own personality becomes merged in the larger personality of the directing firm, and for the sake of uniformity individual preferences must give way to the rulings of the house: in other words, they must conform to style.

Compounding of words is not altogether a matter of opinion: there are some well-established rules, sanctioned by almost universal usage. The use of the hyphen in adjectival compounds — in fact, practically all the rules laid down under the heading of hyphenated words — are of this kind. Here it is a simple question of right or wrong and not of personal taste. These rules, therefore, should be mastered and remembered. Exceptions to rules will become familiar by practice, and by practice only.

CHAPTER IV

DIVISION OF WORDS

If you look down a page of printed matter you will see that the end words on some of the lines are divided, such division being indicated by a hyphen. The reason for dividing a word at all is to fill out the line and to secure uniformity of spacing. Word division and spacing have a direct bearing on each other. In a later chapter we shall have more to tell you about spacing. For the present we shall confine ourselves to the division of words, for this subject grows naturally out of the previous pages.

To carry over part of a word to the next line seems on the face of it a very simple matter. In handwriting one does not, as a rule, trouble to divide words at all. The typewriter is usually one's first introduction to this necessity. A novice on the typewriter writes merrily on to the end of the line, and if the last word is too long, the crowded-out portion is completed on the next line. Such a method is ideal in its simplicity. In practice, it may give us such divisions as *stra-ight*, *thro-ugh*, *weig-ht*, *reme-mber*. It will be unnecessary to tell you that this is not the principle on which words are divided.

Division of words is subject to orthographical and typographical rules, the latter generally restricting the application of the former. A division orthographically correct may be opposed to typographical canons of good taste.

There are **four systems** for the division of words, namely:

- (1) Division by pronunciation.
- (2) Division by derivation.
- (3) Division by pronunciation and derivation combined.
- (4) Division on the vowels.

(1) **Division by pronunciation.** By this system a word is divided according to the way it is pronounced. A knowledge of syllabication is necessary to understand this

method aright. The purpose of dividing words into syllables is to guide the learner to an accurate pronunciation, as nearly as can be done without respelling the words phonetically. This division into syllables should be the same in the written as in the spoken language. This brings us to the crux of the whole matter: the best guide to correct syllabication is correct pronunciation. The golden rule is: **Divide by the ear and not by the eye.** If you were called upon to divide the words *antipodes*, *democracy*, *orthography*, and *precipice*, according to the pronunciation, you would naturally divide them as follows: *anti-podes*, *demo-cracy*, *ortho-graphy*, *prec-ipice*.

(2) **Division by derivation.** This system is more popular in England than in the United States. To divide words according to their etymology requires a deeper knowledge of the foundations of the language. The idea of such a method is to bring out the sense, rather than the sound, of the word. On this principle the foregoing examples would be divided thus: *anti-podes*, *demo-cracy*, *ortho-graphy*, *pre-cipice*.

(3) **Division by pronunciation and derivation combined.** This system is a compromise between the pronunciation and the derivation methods. It is the system followed by Webster's Dictionary and is more widely used than any other plan. Generally speaking, the division coincides with the pronunciation, but sometimes, as in certain affixes, the division coincides with the derivation. Where the division is made in accordance with pronunciation, your own ear will be the best guide. Where the division is influenced by the derivation, you must be guided by the rules laid down in this chapter.

Note how these words are divided: *desig-nate*, *prog-ress*, *reluc-tance*, *remark-able*, *theol-ogy*, *attend-ance*, *rend-ing*. Except in the last two examples, pronunciation alone is the guiding principle. The words *attendance* and *rending* are, on the face of them, governed by the same rule; but in reality they are governed by the derivation. Written as actually pronounced they would be divided thus: *atten-dance*, *ren-ding*.

(4) **Division on the vowels.** In the vowel system, the first part of the divided word ends with a vowel and the second part begins with a consonant. This system is very

popular in many printing establishments. It is simple, but if scrupulously followed it is likely to lead to unsightly divisions and confusing absurdities. The weakness of the vowel system is that, when rigorously followed, it runs counter to the pronunciation in syllables that end with consonants. By this system *reference* would be divided either *re-fer-ence*, or *refe-rence*; *prognosticate* allows of three divisions: *pro-gnosticate*, *progno-sticate*, *prognosti-cate*. The last division is the only one of these that is correct. Divided according to the pronunciation, these two examples would appear thus: *ref-er-ence* or *refer-ence*, *prognos-ticate* or *prognosti-cate*. This gives point to our previous observation; namely, that a person with a good pronunciation will find it a better working guide than any arbitrary rules of the composing room.

As a knowledge of the theory is essential to efficiency in practice, we shall cover in the following rules the whole subject of syllabication and word division. We do not suggest that these rules be committed to memory. Careful study, not only of the rules but of the illustrative words, will teach you a great deal. Practice alone will make you perfect.

The dictionary will show you how every word should be divided into syllables; but, as our rules will show, the syllabication approved by the dictionary cannot always be followed in the proof-room. To illustrate this point: the dictionary divides the words *a-cross* and *an'y* in this manner. But typographical taste bars us from dividing a word on one letter or from separating a word of less than four or five letters. Hence, these two words should not be divided at all.

In words of three or more syllables where a choice of division is given, a good working rule is to divide the word on the vowel at the end of the syllable, in so far as such division agrees with the pronunciation. The word *separate* could be divided either *sep-arate* or *sepa-rate*. Personally, we favor the latter division, not only because it is in harmony with the above rule but because it makes the first part of the word more suggestive of the entire word. Oftentimes the exigencies of spacing will not allow us to put more than one syllable at the end of a line; but whenever possible it is more helpful to the reader to place

the more indicative portion of a divided word before the hyphen. Thus, if you wished to divide the word *forgetful*, it would be better to make it *forget-ful* than *for-getful*. The first part of the former division suggests the whole word, while in the latter division the *for-* is too indefinite to be suggestive.

RULE I. Never divide any group of letters representing a single sound.

This is the fundamental rule of word division. Think of the *sound* and you will rarely be in doubt. For instance, how should *shipped* be divided? Say it: it is one sound or syllable; therefore it cannot be divided. Again, how is the word *knowledge* divided? Think of the pronunciation, *no'lej*; hence, we divide it *knowl-edge* and not *know-ledge*.

This rule teaches us that

(1) Monosyllables must not be divided.

EXAMPLES. *aught, breadth, drowned, freight, friend, height, knead, league, length, ne'er, priest, rubbed, sheaves, sleigh, stopped, straight, strength, through, trimmed, whipped, wrought.*

(2) Dissyllables are divided at the end of the first spoken syllable. Words of six letters or less should be written solid whenever possible; but when division cannot be avoided, they should be divided according to this rule.

air-plane	for-ward	mis-take	sol-dier
bor-ough	grate-ful	move-ment	ten-sion
busi-ness	gyp-sies	nine-teen	truth-ful
chas-ten	hun-dred	out-side	use-ful
com-pelled	irk-some	part-ner	ven-geance
con-querred	jour-ney	prin-cess	ver-dict
coun-try	kid-ney	quar-ter	waste-ful
dis-pelled	light-ning	res-cued	Wednes-day
Eng-lish	like-ness	sand-wich	writ-ing
faith-ful	mile-age	shrap-nel	your-self

RULE II. No syllable is separable that does not contain a vowel; as, *chasm, prism, spasm; Charles's, James's, couldn't, didn't, doesn't, haven't, shouldn't, wouldn't*. Although these words are partially dissyllabic, they are treated as monosyllables.

RULE III. Never divide a word of four letters, nor, if avoidable, a word of five or of six letters.

This rule has reference to a number of short words of two, and occasionally three, syllables. Such words as the following should never be divided:

able	defy	ibis	only	rimy	Urdu
ally	dual	idle	opal	riot	uric
also	duel	idol	open	ropy	user
amen	duly	iron	over	rosy	vary
anon	echo	item	oxen	ruby	veto
army	epic	jury	oyer	sofa	wary
aver	epos	kilo	oyez	solo	wiry
axis	even	lady	papa	taro	yogi
baby	fogy	lily	peon	taxi	zany
bevy	gaby	Mary	pity	toga	zebu
busy	halo	navy	poem	tuna	zero
café	hero	obey	poet	undo	Zion
city	holy	odor	racy	unit	zoön
dais	ibex	omit	real	unto	Zulu

The following are typical examples of five-letter words that are preferably left unseparated:

adieu	ardor	elbow	jolly	pater	until
alley	baron	extol	later	quiet	upper
altar	begin	forty	maker	refer	utter
alter	canto	gypsy	noted	salad	valor
angel	carry	heavy	occur	study	wagon
angle	cruel	Iliad	olive	taxes	yokel
apply	diary	index	order	truly	zebra

RULE IV. Never divide a word on a single letter.

This rule applies both to prefixes and suffixes of a single letter. The following are examples of **improper divisions**:

a-bout, a-cross, a-gain, e-lude, e-vict, i-ota, o-asis, o-mit, u-nite, Asi-a, geni-i, rati-o, brain-y, read-y.

All of these words should be written solid in ordinary composition; as, *about, across*, etc. The only excuse for ever dividing a word on a single letter is when the "measure," that is, the width of a page or column, is narrow, as in small editions of the Bible and other classics or in the columns of some newspapers.

RULE V. Never divide a word on two letters, except in narrow measures (less than twenty picas). This bars out all two-letter prefixes; as, *ac-*, *ad-*, *af-*, *ag-*, *al-*, *an-*, *ap-*, *ar-*, *as-*, *at-*, *be-*, *bi-*, *co-*, *de-*, *di-*, *ec-*, *em-*, *en-*, *ep-*, *eu-*, *ex-*, *ig-*, *il-*, *im-*, *in-*, *ir-*, *ob-*, *oc-*, *of-*, *on-*, *op-*, *re-*, *se-*.

The following are examples of **undesirable divisions**:

ac-cord, *ad-vice*, *af-fect*, *ag-grieve*, *al-lude*, *an-nex*, *ap-peal*, *ar-rive*, *as-sure*, *at-tend*, *be-daub*, *bi-sect*, *co-eval*, *de-cide*, *di-vide*, *ec-centric*, *em-ploy*, *en-tire*, *ep-och*, *eu-logy*, *ex-alt*, *ig-nore*, *il-legal*, *im-pious*, *in-fer*, *ir-regular*, *ir-rigate*, *ob-ject*, *oc-cur*, *of-fend*, *on-set*, *op-pose*, *re-fer*, *se-cede*.

This rule also excludes all two-letter terminations; as, *-ed*, *-el*, *-en*, *-er*, *-et*, *-fy*, *-ic*, *-in*, *-le*, *-ly*, *-or*, *-ty*.

The following are examples of **undesirable divisions**:

gild-ed, *chap-el*, *gold-en*, *mak-er*, *tick-et*, *dei-fy*, *lyr-ic*, *cous-in*, *buck-le*, *bad-ly*, *hon-or*, *fif-ty*.

It must be clearly understood that the above divisions are not wrong in themselves but are merely undesirable in ordinary composition. They are permissible only in very narrow measures. To divide such a word as *badly* and put the two-letter suffix on the following line would mean making a division for the sake of one letter; for the hyphen takes up the same space as a letter. On the other hand, if *badly* was followed by a punctuation point, the division might be worth while.

The above rule also forbids the separation of the plural-ending in such words as *bushes*, *churches*, *horses*, *lasses*, *verses*, *voices*. Strictly speaking, these plural forms are dissyllables, but in composition it is usual to treat them as monosyllables.

RULE VI. Compound terms are to be divided into **their separate elements**; as, *base-ball*, *child-hood*, *every-body*, *fire-place*, *foot-ball*, *foot-stool*, *further-more*, *how-ever*, *mill-stone*, *north-northeast*, *over-hanging*, *rail-road*, *way-faring*, *weather-beaten*, *well-informed*, *world-renowned*, *twenty-dollar bill*. On no account should two hyphens appear in connection with the same word. Thus: *self-examination* if coming near the end of a line would be divided on the *self*-. To make a second hyphen, as *self-exam-ination*, would be

improper and unsightly. In the case of compound words such as *matter-of-fact*, *mother-of-pearl*, the additional hyphens form an inherent part of the compound; hence, all such words must be divided on their own hyphens.

RULE VII. When a word begins with a prefix, divide it, as a rule, on the prefix; as, *dis-agree*, *dis-belief*, *dis-obey*, *mis-behave*, *mis-pronounce*, *per-petual*, *per-sistent*, *pre-meditate*, *pro-ficient*, *sub-jugate*, *sub-sidize*.

EXCEPTIONS. The pronunciation determines the exceptions; as, *antic'i-pate*, *anti'p'a-thy*, *pref'er-ence*, *prel'u-de*.

RULE VIII. The terminations *-cial*, *-tial*, *-cion*, *-sion*, *-tion*, *-cious*, *-geous*, *-gious* should, as a rule, be kept intact; as, *spe-cial*, *essen-tial*, *par-tial*, *coer-cion*, *eva-sion*, *divi-sion*, *occa-sion*, *revi-sion*, *condi-tion*, *connec-tion*, *frui-tion*, *lus-cious*, *gra-cious*, *gor-geous*, *outra-geous*, *conta-gious*.

The termination *-xion* is treated differently, the *x* being inseparable from the stem and the *-ion* being carried over; as, *complex-ion*, *flux-ion*. This is in accordance with the rule of syllabication that the letter *x*, when pronounced *ks* or *gs*, must not begin a syllable. This rule is further illustrated by such divisions as *anx-ious*, *lux-ury*.

RULE IX. Suffixes, as a rule, are separated from the body of the word; as, *adher-ing*, *ador-ing*, *forc-ing*, *rang-ing*, *sweet-est*, *sweet-ish*, *west-ern*.

EXCEPTIONS. When the spelling of the primitive is modified in forming the derivative, or when the accent is shifted, part of the original word is carried over with the affix; as, *spar-king* (*sparkle+ing*), *tin-gled* (*tingle+ed*), *tin-ling* (*tingle+ing*), *tin-king* (*tinkle+ing*), *ab'sti-nence* (from *abstain'*), *inci-den'tal* (from *in'ci-dent*), *occi-den'tal* (from *oc'ci-dent*), *pres'i-dent* (from *pre-side'*), *proc-la-ma'tion* (from *pro-claim'*), *tri-um'phant* (from *tri'umph*). In many words with altered spelling, especially those in which the final *e* is dropped, the affix alone is separated; as, *com-ing*, *rag-ing*.

Terminations of foreign origin, such as *-able*, *-ance*, *-ant*, *-ence*, *-ent*, *-ible*, *-ic*, *-ical*, *-ive*, *-or*, are generally divided according to the sound when the spelling of the

primitive is modified; as, *com-pre-hen'si-ble*, but *corrupt-ible* (from *corrupt*).

-able; as, *avail-able*, *comfort-able*, *desir-able*, *lov-able*, *port-able*. The pronunciation gives us such divisions as the following: *du'ra-ble*, *impen'e-tra-ble*, *indis-pen'sa-ble*, *irrep'a-ra-ble*, *prac'ti-ca-ble*. The doubling of the final consonant of the stem gives us *commit-table*, *control-able*, etc. In such words as *distill-able*, *till-able*, and *pass-able*, where the stem ends in a double letter, the double consonant is not divisible.

-ance; as, *abun-dance*, *assist-ance*, *attend-ance*, *igno-rance*, *reli-ance*, *signif'i-cance*.

-ant; as, *abun-dant*, *ap'pli-cant*, *assist-ant*, *attend-ant*, *ig'no-rant*, *reli-ant*, *signif'i-cant*.

-ence; as, *abhor-rence*, *ab'sti-nence*, *com'pe-tence*, *con'fi-dence*, *dil'i-gence*, *obe'di-ence*, *prom'i-nence*, *res'i-dence*.

-ent; as, *appar-ent*, *bel-lig'er-ent*, *com'pe-tent*, *con'fi-dent*, *dil'i-gent*, *obe'di-ent*, *prom'i-nent*, *suf-fi'cient*.

-ible; as, *acces-sible*, *admis-sible*, *audi-ble*, *combustible*, *contempt-ible*, *digest-ible*, *diri-gible*, *forci-ble*, *legi-ble*, *permis-sible*, *tangi-ble*.

-ic; as, *anæ-mic*, *angel-ic*, *endem-ic*, *log-ic*, *mag-ic*, *mu-sic*, *volcan-ic*. It will be seen that words ending in *-ic* are regularly governed by RULE XI.

-ical. Adjectives ending in the double suffix *-ical* should be divided upon the *i*; as, *logi-cal*, *magi-cal*, *musi-cal*, *spheri-cal*, *typi-cal*, and not *logic-al*, *magic-al*, *music-al*, *spheric-al*, *typic-al*.

-ive. The termination *-ive* usually carries over the preceding letter; as, *crea-tive*, *instruc-tive*, and not *creat-ive*, *instruct-ive*.

-or. Distinguish carefully between the Latin suffix *-or* and the English suffix *-er*. The *-or* suffix carries over the final letter of the stem; as, *crea-tor*, *instruc-tor*. The *-er* suffix is divided on itself; as, *mak-er*, *teach-er*.

In some of the above illustrations, it will be observed that the accent has been inserted in order to show its influence on the termination. Technically speaking, it is correct to divide any word on the accent, the latter, of course, being replaced by a hyphen in actual composition. In such words as *dil'i-gence*, *obe'dience*, and *res'i-dence*, while it would not be incorrect to divide them on the accent, it would be better to divide them thus: *dili-gence*, *obedi-ence*, *resi-dence*.

Words containing an added affix are practically the only ones that present any real difficulty of division. The guiding principle is to keep the prefix or suffix separated from the body of the word except when the spelling is modified or when such division would misrepresent the pronunciation.

RULE X. When the termination causes a doubling of the final consonant, the added letter is carried over.

allot-ted	control-ling	red-der	transfer-ring
allot-ting	glad-den	red-dest	trim-ming
begin-ning	hot-ter	rob-ber	unfit-ted
blot-ter	hot-test	spin-ning	unfit-ting
confer-ring	mad-den	stab-bing	win-ning

Carefully distinguish between verbs ending in a double consonant and verbs doubling the final consonant on forming the preterit or present participle. For instance, the words *fulfill*, *instill*, *trill*, *profess*, *repress*, *bluff*, *butt*, etc., form their present participle thus: *fulfill-ing*, *instill-ing*, *trill-ing*, *profess-ing*, *repress-ing*, *bluff-ing*, *butt-ing*, etc. Whenever in doubt as to whether to separate the last letter of a double consonant, consider for a moment whether the stem itself ends in a double consonant or whether the duplication is due to an added syllable. Only in the latter case is the final letter carried over.

Bearing in mind this fundamental principle, we may now extend the above rule, and say that **when a consonant is doubled, the division is usually made between the two similar letters.**

bril-liance	gram-mar	pos-ses-sive	sug-gest
chas-seur	lit-ter	pos-ses-sor	surveil-lance
control-lable	mil-lion	Prus-sian	ton-nage
embar-rass	mir-ror	suc-ceed	vil-lain
excel-lence	pas-sion	suf-frage	war-rior

RULE XI. A single consonant (or digraph) between two vowels is joined as follows:

- (1) When the preceding vowel is *short*, and under an accent, the consonant ends the syllable; as, *spin-ach*.
- (2) When the preceding vowel is *long*, the consonant begins the new syllable; as, *spi-nous*.

PRECEDING VOWEL SHORT

acad-emy	can-opy	nom-inal	tim-or-ous
bal-ance	habit-ual	proph-et	trag-ed-y
bot-any	lic-or-ice	pun-ish	treas-ury
cab-inet	moth-er	real-ity	wom-anly

PRECEDING VOWEL LONG

beau-ti-ful	hei-nous	nei-ther	pla-guy
fa-ther	ille-gal	nui-sance	sea-son
fla-vor	mu-tiny	oppo-nent	trea-son

EXCEPTIONS. (1) When *a* has the long sound of *â* in *pare*, the vowel is followed by the consonant; as, *par-ent* (but *pa-ren-tal*, because the shifting of the accent makes the first *a* short), *appar-ent*, *unbear-able*.

(2) When a single *l*, *n*, or *v* is followed by *i* with the sound of *y*, the consonant is kept with the preceding vowel; as, *bil-ious*, *carnel-ian*, *pecul-iar*, *Span-iard*, *sav-ior*, *behav-ior*.

(3) Words like *bon-i-ness*, *brin-i-ness*, *knav-ery*, *shad-i-ness*, *ston-i-ness*, are divided as here printed and not *bo-ni-ness*, *bri-ni-ness*, etc. — this despite the fact that the first vowel is long. The reason is that when the accent remains the same in the derivative as in the primitive, the consonant is not disjoined from its preceding vowel, and the suffix is divisible entire (RULE IX). Thus: *bone*, *bon-y*, *bon-i-ness*; *brine*, *brin-y*, *brin-ish*, *brin-i-ness*; *hole*, *hol-ey*, (but *ho-ly*); *knave*, *knav-ish*, *knav-ery*; *shade*, *shad-y*, *shad-i-ness*, etc. Of course, you would not ordinarily separate short words like *bony*, *briny*, or *shady*, nor would you divide *boniness* on the first syllable but on the second (*boni-ness*); but a knowledge of the underlying principles of syllabication would prevent such erroneous divisions as *sha-diness*, *sto-niness*. To many compositors, these last two divisions would not seem incorrect, for they are “divided on the vowel.” For this reason, the proof-reader must be constantly on the watch.

RULE XII. When two or more consonants, not capable of beginning a word or syllable, come between two sounded vowels, they are divided; as, *cam-bric*, *cym-bal*, *diph-thong*, *fer-tile*, *mon-soon*, *mor-tal*, *san-dal*; *accom-modate*, *cor-rect*. Compare RULE X.

You will note that this rule is restricted to consonants “not capable of beginning a syllable.” In the examples given, the intervening consonants are *mb*, *phth*, *rt*, *ns*, *nd*, *mm*, *rr* — combinations that could not possibly begin a word or syllable.

EXCEPTIONS. (1) Derivative words covered by **RULE IX** are governed by their own rule; as, *add-ing* and not *ad-ding*, *inn-ing* and not *in-ning*, *north-ern* and not *nor-thern*.

(2) When the second consonant is an *x*, both are attached to the first part of the word; as, *anx-iety*, *anx-ious*.

RULE XIII. When two or more consonants, capable of beginning a word or syllable, come between two sounded vowels:

(1) All are joined to the following vowel if the preceding vowel is long; as, *hea-then*, *neu-tral*, *peo-pled*, *pre-script*, *sta-bling*.

(2) The consonants are divided if the preceding vowel is short; as, *fab-ric*, *gas-tric*, *jas-per*, *mas-ter*, *ves-tige*.

The combinations *sp*, *st*, and *str* are usually separated, as in these examples. An exception is made in the case of *st* in such words as *east-ern*, *hast-ily*, *post-age*, *wast-ing*, and similar derivatives, where the *st* is joined to the preceding vowel.

RULE XIV. Two vowels coming together and sounded separately belong to separate syllables; as, *abey-ance*, *buoy-ant*, *cow-ard*, *cre-ate*, *curi-osity*, *gene-aalogy*, *moi-ety*, *ortho-epy*, *pri-ory*, *sci-ence*, *vari-ety*.

Miscellaneous Rules

Foreign words should be divided in accordance with the rules governing the language concerned. For example, the Latin *justitia* is divided *justi-tia*, even though the first *i* is short. The English word *duchess* is divided *duch-ess*; its French equivalent, *du-chesse*. The Italian *imbroglio* is divided *imbro-glio*.

A group of letters representing a single title or degree should not be separated. This applies also to the abbreviations *a.m.* (*ante meridiem*), *p.m.* (*post meridiem*), *B.C.*, and *A.D.* The initials of a name should never be divided, nor separated from the surname; in fact, names and places should not be divided, unless absolutely unavoidable.

Qualifying letters or signs should not be separated from the figures to which they belong, in all financial

amounts, measurements, etc. Thus it would be incorrect to end a line with the dollar sign and put the figures on the next line, nor should the figures themselves be divided.

Subdivisions, as (a), (b), (1), (2), etc., should not be separated from the matter to which they belong. This means that these divisional marks must not appear at the end of a line.

Divided words should not occur at the ends of three or more consecutive lines. In some establishments three hyphens are permissible at the ends of successive lines; but such a succession of divided words is liable to confuse the reader and ought to be avoided.

A division at the end of the last line of a left-hand (or even-numbered) page should be avoided as far as is consistent with uniform spacing. The last word on a right-hand page should never be divided. If a division of the end word is unavoidable, it is essential that the first part should suggest the entire word; under no circumstances must less than three letters be carried over.

Words in bold display lines should not be divided.

DIVIDED WORDS

The following list of preferred divisions will further illustrate the foregoing rules. When more than one hyphen is given, the word may be divided on any of them.

abbe-vi-ate
abo-rig-i-nes
abridg-ment
abun-dance
accel-er-ate
acci-den-tal
accu-sa-tive
acknowl-edge
adja-cent
admis-si-ble
aëro-plane
alle-giance
alpha-bet
alumi-num
ame-na-ble
ante-date
antiq-uity
appa-ra-tus
approximate

archi-tec-ture
arith-meti-cal
arrange-ment
aspara-gus
atmos-phere
attor-ney
audi-ence
bal-loon
barom-eter
benefi-cence
bino-mial
blam-able
book-keeping
bound-ary
Brit-ain
buoy-ancy
busi-ness
cam-paign
car-riage

catas-tro-phe
ceme-tery
centi-meter
choco-late
circum-stance
civili-za-tion
coeffi-cient
col-league
com-mis-sioner
com-para-tive
com-pro-mise
con-cur-rent
con-fed-er-ate
con-secu-tive
con-spir-acy
coop-er-ate
cor-po-ra-tion
coura-geous
crite-rión

criti-cize	imagi-nary	ple-be-ian
cruci-fixion	inau-gu-rate	pneu-monia
crys-tal-lize	indefi-nite	pos-ses-sion
cup-board*	inflam-mable	pre-cipi-tate
cyl-in-der	intel-lec-tual	pro-ce-dure
dac-tyl	inven-tory	proph-ecy
deceit-ful	irri-ta-ble	quan-tity
defi-nite	item-ize	quar-an-tine
deposi-tory	jeop-ardy	quo-tient
deter-mine	judi-cial	radi-cal
dia-phragm	juris-dic-tion	receiv-able
dis-ap-pear	kero-sene	recip-ro-cal
dis-si-pate	kilo-gram	reim-burse
divi-sion	knowl-edge	rele-vant
dubi-ous	labo-ra-tory	repe-tition
dys-pep-sia	leg-end	respon-si-ble
eccen-tric	lieu-ten-ant	resur-rec-tion
effer-ves-cence	lit-era-ture	sac-ri-fice
ele-men-tary	mack-erel	Sat-ur-day
Eliza-be-than	mal-le-able	sched-ule
embar-rass-ment	medi-cine	sec-re-tary
empha-size	merid-ian	sepa-ra-tion
envi-ron-ment	mil-li-nery	ser-geant
equiva-lent	mis-chie-vous	serv-ant
erro-ne-ous	moc-ca-sin	serv-ice-able
exchange-able	mort-gage	shep-herd
experi-ment	mys-te-rious	skele-ton
extraor-di-nary	nar-ra-tion	sov-er-eign
fac-sim-ile	natu-ral	sta-tion-ary
fasci-nate	neces-sity	stat-ure
fero-cious	nego-ti-ate	strata-gem
ficti-tious	notice-able	super-sede
for-mally	nui-sance	tech-ni-cal
fumi-gate	occa-sion	ten-ancy
geog-raphy	occu-pa-tion	trace-able
gla-cier	occur-rence	treas-urer
guar-an-tee	octa-gon	tyr-anny
guard-ian	omit-ting	unani-mous
gym-na-sium	oppo-site	use-ful-ness
hand-ker-chief	organ-ize	vac-ci-nate
hem-or-rhage	pal-ate	valu-able
hem-or-rhoids	par-lia-ment	vet-eran
holi-day	par-ti-tion	vin-cu-lum
honor-able	patri-ot-ism	war-rant
hori-zon-tal	per-im-eter	Wednes-day
hygi-enic	per-pen-dicu-lar	yeo-man
hypoc-risy	physi-ology	zoöl-ogy
iden-tity	plan-ning	Zou-ave

*The word *cupboard*, being a compound word, is divided at the junction of the two elements; in other words, it is divided according to derivation and not pronunciation.

CHAPTER V

CAPITALIZATION

The earliest manuscripts in our language were written entirely in capitals. At a later period, every principal word was capitalized, just as the nouns are to this day in German. The present tendency is to use as few capitals as possible. Newspapers carry this to extremes, mainly because it simplifies composition and correction. They have no time for typographical refinements; their chief concern is getting out the issue. Newspaper style and book style are consequently somewhat different.

Capitals and small letters are the two main divisions of type. In the language of printers, they are called respectively **upper case** and **lower case**, the "case" being the shallow divided tray for holding type. The term *lower-case* (with a hyphen) is used also as an adjective and a verb. In manuscript and proof, capitals are denoted by drawing three lines under the specified words or letters.

We have been at great pains to classify the various rules and usages in order to facilitate study and reference. The following list is comprehensive. The directions follow the best practice; for the most part they conform to the style of the United States Government Printing Office. It is well to pay particular attention to those words that are sometimes capitalized and sometimes not. This is the only real difficulty in the use of capitals.

WHEN TO USE CAPITALS

1. Adjectives derived from proper nouns. These should be capitalized; as, *Aristotelian*, *Darwinian*, *Dutch* cheese, *Elizabethan* age, *French* leave, *German* measles, *Gladstone* bag, *Homeric*, *Norfolk* jacket, *Pullman* car, *Welsbach* burner.

Do not capitalize adjectives derived from proper names when such words have become fully naturalized and are in common everyday use; as, *britannia* metal, *bowie* knife,

herculean strength, *italic* and *roman* type, *macadamized* roads, *quixotic* ideas. There is much inconsistency with regard to the capitalization of such adjectives. When the capital is employed, the sense of origin predominates. When the word describes some common article of merchandise, there seems no valid reason for using the capital at all. Many authors and printers follow the French and German usage, which requires all such words to be printed with a small initial letter for the reason that the words are essentially adjectives expressing qualities or properties of the nouns. This is one of the points in which the "style of the house" or the "style of the work" must be followed. The following examples are often written with lower-case initials, although Webster adheres to the capitalized form:

brussels sprouts, *chinese* blue, *french* polish, *german* silver, *india* ink, *india* rubber, *paris* green, plaster of *paris*, *platonic* affection, *prussian* blue, *turkey* red.

2. Army. The United States Government Printing Office lays down the following rules:

"Capitalize the *United States Army*, the *Army*, the *Army Establishment*, the *Regular Army*, the *Volunteer Army*, the *Regular and Volunteer Armies*, the *Regulars*, the *Volunteers*.

"Capitalize when standing alone and also if used as an adjective; as, the *Army*, an *Army* officer, etc.

"Capitalize its organizations and branches; as, the *Cavalry*, *Infantry*, *Field Artillery*, *Coast Artillery*, *Engineer Corps*, *Nurse Corps*, *Pay Corps*, etc.; also if used as an adjective; as, *Infantry* or *Cavalry* officer, a *Regular* or *Volunteer* officer, *Marine Corps* man, *National Guard* man, *Engineer Corps* work, etc., but lower-case *artilleryman*, *infantryman*, *cavalryman*; also *regular* or *volunteer* if used in the general sense; as, a *regular*, a *volunteer*. Similar capitalization to apply to State organizations.

"Capitalize the names of foreign organizations; as, *British Army*, the *Royal Guards*, *Gordon Highlanders*, *Eighty-eighth Connaught Rangers*.

"Foreign: Lower-case *army*, *navy*, *cavalry*, etc., unless name is given.

"Lower-case organizations bearing names of persons; as, Robinson's *brigade*, Wheat's *regiment*, etc."

3. Associations and societies. Capitalize when forming part of a title; as, *Young Men's Christian Association*, *Royal Geographical Society*, *English-Speaking Union*, *University Club*, *Daughters of the American Revolution*. Lower-case when used alone; as, *societies* and *clubs* of national importance.

4. Astronomical names. Capitalize all names of stars, constellations, etc.; as, *Sirius*, *Mars*, *Charles's Wain*, the *Dipper*, the *Milky Way*, the *Great Bear*, the *North Star*, the *Southern Cross*, *Cassiopeia's Chair*.

5. Bible. Capitalize *Bible* and its synonyms, also versions, divisions, books, titles of parables, etc.; as, the *Scriptures*, the *Book*, *Revised Version*, *New Testament*, *Book of Genesis*, the *Acts of the Apostles*, the parable of the *Prodigal Son*, the *Lord's Prayer*, the *Ten Commandments*, the *Lord's Supper*.

Capitalize the word *gospel* only when referring to the first four books of the New Testament; as, the *Gospel* according to St. Matthew, he preached the *gospel* of peace.

Capitalize *Biblical* and *Scriptural* when referring to the Bible.

Capitalize also the sacred writings of non-Biblical religions; as, the *Koran*, the *Vedas*, the *Zend-Avesta*, the *Eddas*. Lower-case the word *scriptures* when referring to these; as, the Buddhist *scriptures*.

6. Church and chapel. Capitalize the word *church* when designating a body of Christian believers or when forming part of the name of a building; as, the *Church*, the Protestant Episcopal *Church*, the Roman Catholic *Church*, the *Church* of Rome, *High Church*, *Low Church*, *Trinity Church*, *St. Paul's Cathedral*. The word *chapel* is capitalized when forming part of a particular name; as, *King's Chapel*, the *Chapel Royal*. Lower-case when used in a general sense; as, *church* service, attendance at *chapel*, the *cathedrals* of England.

7. City. Capitalize the word *city* when part of the corporate name; as, *New York City*, *Washington City*, *City of Mexico*.

8. Colleges, schools, and universities. Capitalize when forming part of a title; as, *Harvard College*, *Newton*

High School, *Oxford University*. Lower-case when used alone; as, a *college* woman, a *high-school* student, a *university* degree.

9. Commission. Capitalize any United States Government commission when used with the name; as, *Civil Service Commission*, *Grant Memorial Commission*, *State Commerce Commission*, *Commission of Fine Arts*. Lower-case when standing alone.

10. Commissioner. Capitalize when used specifically with title; as, *Commissioner-General* of Immigration, *Commissioner* of Patents, *Commissioners* of the District of Columbia. Lower-case when standing alone; as, the *commissioner*, an interstate-commerce *commissioner*.

11. Committee. Capitalize committees of general importance; as, the *Republican National Committee*, *Democratic National Committee*, *Committee on Public Safety*, *Committee of One Hundred*. Lower-case committees of organizations; as, *committee on resolutions* of the Ohio Board of Health, the *nominating committee*.

12. Commonwealth. Capitalize when used as a synonym of State; as, the *Commonwealth* of Massachusetts.

13. Compass. Points of the compass, when indicating definite geographical parts of the country, also nouns or adjectives derived from them, should be capitalized; as, the *North*, the *East*, the *West*, the *North Pole*, the *Far East*, the *Middle West*, *Northwest*, *Southwest*, the *Eastern States*, the *Western States*, *North Atlantic*, *South Atlantic*, *Easterner*, *Southerner*. Capitalize sections of cities; as, *East Side* (New York), *North End* (Boston), *North Side* (Pittsburgh), *West End* (London). Capitalize abbreviations; as, *N.*, *N. by E.*, *NNE.*, etc.

Lower-case points of the compass when used merely to denote direction or general locality; as, the storm came from the *west*, the ship took a *southerly* course, the *eastern* North Atlantic States, *southern* planters, *northern* farmers, *eastern* manufacturers.

14. Compound titles. Capitalize both parts of a compound title when the first part is capitalized; as, *Vice-President* Marshall, *Chief Justice* Hughes, *Rear Admiral* Sims, *Brigadier General* Stanton. Strictly speaking, one capital would be sufficient when the title is hyphenated;

as, *Vice-president*. When the prefix *ex-* forms part of the title, do not capitalize it; as, *ex-President Taft*.

15. Congressmen. Capitalize in the singular or plural when referring to a Senator, Representative, Member, Delegate, or Resident Commissioner in the Congress of the United States.

16. Courts. Capitalize Federal and State courts when used with a name; as, the United States *Supreme Court*, *Court of Claims*, *Circuit Court* of the United States for the Southern District of New York, *Supreme Court* of the District of Columbia (but the *supreme court* when used without the name of the State). Lower-case city and county courts.

17. Creeds and confessions of faith. Capitalize when used specifically; as, the Apostles' *Creed*, the Athanasian *Creed*, the Nicene *Creed*, the Augsburg *Confession*.

18. Days of the week. Capitalize on all occasions; as, *Sunday*, *Monday*, etc.

19. Degrees and letters after a name. Capitalize all initial letters representing academic and other distinctive titles; as, *M.A.*, *D.D.*, *LL.D.*, *Litt.D.*, *Ph.D.*, *M.D.*, *F.R.G.S.*, *M.C.*, *M.P.*, *K.C.*, *D.S.O.* There should be no space between the letters of any single unit. When the degrees are spelled out, lower-case the initials; as, the degree of *master of arts*, a *doctor of philosophy*.

20. Deity. Capitalize all names and appellations of God, Jesus Christ, and the Holy Ghost; as, the *Almighty*, the *Supreme Being*, the *Lord*, *Dominus*, the *Father*, *Son of God*, *Son of Man*, *Messiah*, *Holy Spirit*, the *Comforter*, the *Holy Trinity*.

Gird thy sword upon thy thigh, O *Most Mighty*, with thy glory and thy majesty.

This is indeed the *Christ*, the *Saviour* of the world.

Capitalize the pronouns *My*, *Mine*, *Me*, *Thou*, *Thy*, *Thine*, *Thee*, *He*, *His*, *Him*, when referring to God or Jesus Christ, but do not capitalize *that*, *which*, *who*, *whose*, and *whom*.

God . . . has no word outside *Himself*, no being external to *Him* to limit *His* freedom and almightiness. — WORCESTER.

In the Bible and in the Book of Common Prayer, all pronouns relating to the Deity are written with a lower-case letter.

The Lord is righteous in all *his* ways, and holy in all *his* works. The Lord is nigh unto all them that call upon *him*, to all that call upon *him* in truth.

Lower-case the word *god* and its synonyms when referring to pagan deities; as, the *gods* and *goddesses* of ancient Greece.

21. Devil. Capitalize this word and its synonyms when referring to Satan; as, the *Evil One*, the *Adversary*, the *Father of Lies*, *Beelzebub*. Do not capitalize when used as an expletive or in a general sense; as, the poor *devil* was starving.

The Devil was sick — the Devil a monk would be;
The Devil was well — the *devil* a monk was he.

22. Epithets and nicknames. Capitalize these when used as substitutes for, or as part of, proper names; as, *Keystone State*, *Windy City*, the *Hub*, *William the Conqueror*, *Frederick the Great*, the *Admirable Crichton*, the *Iron Duke*, *Old Glory*.

23. Federal. Capitalize the word *federal* when used as a synonym for the United States Government.

24. Festivals and holy days. These should always be capitalized; as, *Christmas*, *Yuletide*, *New Year's Day*, *Ash Wednesday*, *Maundy Thursday*, *Good Friday*, *Easter*, *Whitsuntide*, *Thanksgiving*, *Independence Day*, the *Glorious Fourth*.

25. First word. (1) Capitalize the **first word of a sentence**, also the first word after an interrogation point or exclamation point, when these have the value of a period.

The first wealth is health. Sickness is poor-spirited, and cannot serve any one. — EMERSON.

Wouldst thou travel the path of truth and goodness? Never deceive either thyself or others. — GOETHE.

How one is vexed with little things in this life! The great evils one triumphs over bravely, but the little eat away one's heart. — MRS. CARLYLE.

No capitals should be used (a) when the period comes after an abbreviation; (b) when an interrogation point, or

(c) an exclamation point is not grammatically equal to a period.

- (a) A number of M.P.'s were there.
Many undergrads. of Oxford died on the fields of France.
- (b) "And is this all?" cried Cæsar, at his height, disgusted.
- (c) Nature and Nature's laws lay hid in night;
God said, "Let Newton be!" and all was light. — POPE.

(2) Capitalize the **first word after a colon** when introducing a complete or independent passage or sentence, as in enumerations or formal quotations not closely connected with the preceding clause.

To sum up: *Grammatical* errors, foreign idioms, and obsolete words are inconsistent with purity of style.

Mr. Freeman rose and said: "*Sir*, I cannot agree," etc.

(3) Capitalize the **first word of a complete line of poetry**, though not necessarily of Greek or Latin verse.

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me. — GRAY.

(4) Capitalize the **first word of a direct quotation**, or quotation introduced after a colon.

Emerson says: "*The* world is nothing; the man is all."

When the quotation is introduced **indirectly** in the text, the first word does not need a capital letter.

It has been said by Emerson that "*the* world is nothing; the man is all."

26. Geographical names. Capitalize all generic terms when forming part of the geographical name; as, Malay *Peninsula*, but Indian *peninsula*. Capitalize the plural when the proper name is plural in form; as, Rocky *Mountains*, but the *mountains* of Switzerland. The following words should be capitalized when immediately following the name:

Aqueduct	County	Group	Mountain	Reservation
Archipelago	Crater	Gulch	Narrows	Ridge
Basin	Creek	Harbor	Ocean	River
Beach	Dome	Hill	Park	Run
Borough	Draw	Hollow	Passage	Shoal
Branch	Flats	Inlet	Peninsula	Sound
Butte	Fork	Island	Plateau	Spring
Canal	Gap	Islet	Pond	Township
Channel	Glacier	Mesa	Range	Tunnel

Capitalize the following words when used before, after, or as part of, a geographical name:

Bay	Falls	Lake	Port
Camp (military)	Fort	Mount	Sea
Canyon	Gulf	Pass	Strait
Cape	Head	Peak	Valley
Desert	Isle	Point	Volcano

Do not capitalize a generic term used with two or more proper names; as, the Charles and Hudson *rivers*, the White and Catskill *mountains*, Norfolk and Suffolk *counties*.

27. Geological periods, etc. Capitalize the names of geological periods and systems; as, the *Paleozoic* era, the *Devonian* age (but the *Age of Fishes*), the *Mesozoic* group, the *Cretaceous* period, the *Triassic* system, *Upper* and *Lower Silurian*. The word *age* should be capitalized when a lower-case initial would cause ambiguity.

28. German substantives. In German, all nouns are capitalized; consequently, German nouns used in English must always begin with a capital; as, *Kultur*, *Liedertafel*, *Turnverein*, *Wanderlust*, *Zeitgeist*. German adjectives derived from proper names are not capitalized.

29. Government. The United States official style is to capitalize when referring to the United States Government or to any particular foreign government; as, the *Government* of the United States, the French *Government*, the Canadian *Government*, the *Governments* of the United States and Great Britain, the two *Governments*, the *Governments* of Europe, the *Government* (when some specific government is denoted), *Government* ownership.

Lower-case when referring to a State of the Union or to a United States possession; as, the Pennsylvania *government*, the State *government*, the Philippine and Porto Rican *government* (but the United States and Philippine *Governments*). Lower-case general descriptions; as, provincial *government*, a foreign *government* (when no specific government is referred to). Lower-case in the abstract sense; as, the seat of *government*, the reins of *government*, this Government is a good *government*.

30. Government departments, etc. The United States official style is to capitalize the titles of Government departments, bureaus, and offices; as, the *Department of*

State Capitalize the words *department*, *bureau*, *office*, *division*, etc., when used with a capitalized name, even though the word forms no part of the specific title; as, *Land Department* for "General Land Office," *Census Office* for "Bureau of the Census," *Pension Office* for "Bureau of Pensions." Lower-case *department*, etc., when standing alone.

31. Governor. Capitalize the word *governor* preceding the name of any State; as, the *Governor* of Massachusetts. Lower-case when standing alone; as, the *governor*, a new *governor* was elected. Other State officials should be lower case.

32. Headings. Display headings or titles are usually printed in solid capitals.

33. Historical eras. Capitalize the names of historical eras or epochs; as, the *Dark Ages*, the *Middle Ages*, the *Renaissance*, the *Revival of Learning*, the *Restoration*.

34. I. The pronoun *I* is always capitalized.

35. Monuments, statues, etc. Capitalize the names of all well-known monuments, tombs, statues, etc.; as, *Bunker Hill Monument*, *Grant's Tomb*, *Statue of Liberty*, *Cleopatra's Needle*; but lower-case the words *monument*, *tomb*, *statue*, etc., when used in a general sense or when referred to casually; as, the *monuments* of the Revolutionary War, the *statue* of George Washington, the *tomb* of Cecil Rhodes.

36. Nation. Capitalize when used as a synonym for the United States; also if referring to the *Five Civilized Nations* (Cherokee, Chickasaw, Choctaw, Creek, and Seminole) or to the *Five Nations* (Mohawk, Onondaga, Cayuga, Oneida, and Seneca).

37. National. Capitalize if preceding a capitalized word; as, the *National* Government, *National* Capital; otherwise lower-case; as, the *national* spirit, *national* forests.

38. National legislatures. Capitalize in the singular or plural, with name or standing alone, all national legislatures and their constituent branches; as, the *Panama Chamber of Deputies*, the *British Parliament*, the *Federal Parliament* of Australia, the *Canadian Senate*, the *All-Russian Congress of Soviets*, the *National Congress* of

Chile, the *Cabinet* (usually capitalized when referring to the United States Cabinet only).

39. Navy. The United States Government Printing Office lays down the following rules:

"Capitalize *United States Navy*, the *Navy*, the *Naval* (or *Navy*) *Establishment*, *Navy Regulations* (book), the *Marine Corps*, etc. Capitalize *Navy* as an adjective; as, *Navy officer*, *Navy expenditures*, *Navy regulations* (general use of word 'regulations'), etc.

"Lower-case *naval* if used generally; as, *naval expenditures*, *naval station*, *naval constructor*.

"Capitalize foreign navies only if preceded by name; as, *British Navy*, *French Navy*, *Royal Navy*, etc.

"Capitalize plurals; as, the *Navies* of America and France, French and English *Navies*, etc.

"Lower-case *navy yard*, *navy-yard employee*, etc.; but capitalize *navy yard* following proper name; as, *Washington Navy Yard*, etc."

40. Numbers. Capitalize numbers if forming part of a name; as, the *Second Regiment*, the *Fifth Lancers*, the *Sixty-seventh Congress*, *West Forty-second Street*, the *Twelfth Dynasty*, George the *Fifth* (or George V), Document Numbered *One hundred and fifteen*. Lower-case in such cases as *fourth district*, *ninth ward*, *twelfth precinct*.

41. O. Capitalize the interjection *O*; do not capitalize *oh* unless it begins a sentence; as, "*O mighty Cæsar! dost thou lie so low?*" "*O sleep, O gentle sleep!*" "*Oh, no! we never mention her.*" "*And oh, what a difference it made!*"

Do not capitalize the *o* in *o'clock*, nor in such names as *Tam o' Shanter*, *John o' Groat*, etc. In Irish family names where the prefix signifies "grandson" or "descendant of," the capital is always used; as, *O'Connor*, *O'Neil*, etc.

42. Personifications. Personifications of the seasons and of abstract qualities are capitalized; as, green-eyed *Jealousy*, gaunt *Famine*. "Come, gentle *Spring!* ethereal mildness, come." "*O Death*, where is thy sting? *O Grave*, where is thy victory?"

43. Poetry. See FIRST WORD.

44. Political divisions. Capitalize political divisions and administrative subdivisions when used specifically; as, the *British Empire*, the *Dominion of Canada*, the *Union of South Africa*, the *Republic of China*, *Middlesex County*.

45. Political parties. Capitalize the names of all political parties; as, *Republicans, Democrats, Conservatives, Tories, Liberals, Radicals, Socialists, Reds.*

46. President. Capitalize *President* when referring to the President of the United States; also capitalize any synonymous title referring to him, such as the *Executive, Chief Magistrate, Commander in Chief, His Excellency.*

47. Proper names. Capitalize all proper names, except Welsh surnames beginning with *ff*; as, *ffrench.*

Prepositional parts of foreign names, as *d', da, de, della, di, du, la, le, van, von,* etc., if preceded by a forename, a professional title, or a title of nobility or courtesy, must not be capitalized; as, *Gabriele d'Annunzio, Cardinal da Ponte, Guy de Maupassant, Marquis de Laplace, J. H. van't Hoff (Dutch chemist), Admiral van Tromp (but Anthony Van Dyck, the Flemish portrait painter), Count von Moltke.*

Prepositions and names from foreign languages, when *not* preceded by a forename or title, should be capitalized; as, *Da Ponte, De Maupassant, Van Tromp, Von Moltke.*

In English and American names, these prepositions are usually capitalized; as, *Sir William D'Avenant, De Forest, De Koven, De Long, De Morgan, De Quincey, De Witt, Paul Belloni Du Chaillu, La Farge, La Follette, President Van Buren, General Van Dorn.* The American author, *Henry van Dyke*, prefers the lower-case initial for the particle. In regard to these prepositions, the person's signature is the final authority in every instance.

See ADJECTIVES DERIVED FROM PROPER NOUNS.

48. Quotations. See FIRST WORD.

49. Relationships. Words denoting relationship should be capitalized only when used with the name of the person and without a possessive pronoun; as, *I went with Uncle Thomas and Aunt Mary, I went with my uncle Thomas and my aunt Mary.*

50. Religions and religious sects. Capitalize the names of all religions and of religious sects and denominations; as, *Mohammedans, Buddhists, Brahmans, Zoroastrians, Episcopalians, Roman Catholics, Baptists, Methodists, Unitarians, Bible Christians, Second Adventists.*

Capitalize *Christian* and all its derivatives (*Christianize, Christianization, Christianizer, Christianity, Christi-*

anity, Christianlike, Christianly); also *Christendom*, but not *christen*.

51. Republic. Capitalize, with name or standing alone, if referring to a specific government; as, the *Republic* of Portugal, the Central American *Republics*. Lower-case in the general sense; as, the monarchy gave place to a *republic*.

52. Salutatory phrases. Such phrases as "Dear Sir," "Dear Father," "Your Excellency," "Your Honor," "My dear Sir," "My dear Mr. Black," should be capitalized as in these examples. It will be noted that the word *dear* is lower case when it does not begin the phrase.

53. Scientific names. Capitalize the names of all divisions higher than species, that is, of all genera, families, and orders. In botany and zoölogy, the scientific name of every species is given in a Latinized form, consisting of two names. The first name is that of the genus and is always capitalized; the second is the name of the species and is always lower case. This is what is technically termed binomial nomenclature. Thus, the binomial designation of the daisy is *Bellis perennis* of the aster family (*Asteraceæ*); that of the American bison or buffalo is *Bos bison*; that of the American redstart is *Setophaga ruticilla*.

Adjectives and English nouns formed from scientific names are not capitalized; as, *asteraceous*, *arthropod*, *gastropod*. When the Latinized name is also the common English name, the latter is lower case; as, *geranium*, a plant of the genus *Geranium*; *fuchsia*, a plant of the genus *Fuchsia*; *hippopotamus*, a mammal whose scientific name is *Hippopotamus amphibius*; *tarpon*, a marine fish whose scientific name is *Tarpon atlanticus*.

54. Seasons. The names of the seasons are not usually capitalized unless personified. See PERSONIFICATIONS.

55. Ships. Capitalize the names of ships and boats; as, the *Victory*, the *Great Eastern*, the *Leviathan*, the *Mayflower*.

56. State. Capitalize both in singular and plural when referring to any State of the United States or of any foreign country; as, *State* of Illinois, *States* of New York

and New Jersey, the *States* of Mexico. *State* is often capitalized when equivalent to the civil government; as, Church and *State*. Capitalize the word when used as an adjective; as, *State* rights, *State* pride. Lower-case such expressions as secretary of *state* of Connecticut, affairs of *state*, etc.

57. State legislatures. Capitalize when accompanied by the name; as, the New York *Assembly*, the *Assembly* of New York, the *General Court* of Massachusetts, the Massachusetts *General Court*, the Ohio *House of Representatives*, the *House of Representatives* of Ohio, the California *Legislature*, the *Legislature* of California. Lower-case when standing alone; as, the *assembly*, the *general court*, the *house of representatives*, etc.

58. Street, etc. Capitalize the words *street*, *road*, *lane*, *avenue*, *square*, *park*, *grove*, etc., when used with any specific name, but not otherwise; as, Washington *Street*, Tottenham Court *Road*, Park *Lane*, Fifth *Avenue*, Union *Square*, Hyde *Park*, Oak *Grove*. Notice the use of capitals and lower case in the following illustration: "The main *street* in many towns is called Main *Street*." In abbreviated titles, such as "the *Street*" for Wall *Street*, New York, the word is capitalized.

59. The. Capitalize the definite article when part of a proper name; as, *The* Hague, *The* Buttes (California). Lower-case *the* Bronx, *the* Netherlands, *the* Prince of Wales; but, in the unique instance of *The* Adjutant General of the United States Army, the capitalized form is authorized by law. Do not capitalize the definite article in referring to newspapers and periodicals, even though it forms part of the specific title; as, *the* New York Times, *the* Atlantic Monthly. When *the*, however, is the first word of a book title, it should always be capitalized; as, "*The* Last of the Barons," and not *the* "Last of the Barons."

60. Titles. (1) Capitalize the first word and the principal words of the titles of **books, plays, pictures**, etc.; as, *The Lord of the Isles*, *The Last Days of Pompeii*, *The History of the Decline and Fall of the Roman Empire*, *Pilgrim's Progress*, *A Midsummer Night's Dream*, Leonardo da Vinci's *The Last Supper*, *The Messiah*. Capitalize shortened titles; as, Gibbon's *Rome*, Green's *Short History*, Webster's *Collegiate*, Roget's *Thesaurus*.

(2) Capitalize the titles of notable **charters, documents, and statutes**; as, *Magna Charta*, the *Bill of Rights*, *Declaration of Independence*, the *Constitution*. The word *constitution* is capitalized only when referring to the Constitution of the United States and not to that of the separate States.

(3) Capitalize the first word and the principal words of the titles of **corporations** and of all **organized assemblies**; as, the *Standard Oil Company of New York*, *Erie Railroad Company*, *Family Welfare Association*, *House of Lords*, *House of Commons*, the *Senate*, *House of Representatives*, *Republican National Committee*, *Interstate Commerce Commission*.

(4) Capitalize all **titles of honor or distinction**, preceding proper names or used with special reference; as, *President Lincoln*, *King George*, *Emperor Francis Joseph*, the *Pope*, *Archbishop of Canterbury*, *Duke of Devonshire*, *Prime Minister Lloyd George*, *Senator Lodge*, *Secretary Baker*. In regard to *senator* and *representative*, the official practice is always to capitalize the words when referring to Congressmen, but to lower-case the words when referring to State senators and representatives, except when preceding a proper name.

When the official title preceding the name is introduced by *the*, do not capitalize the title; as, the *apostle Paul*, the *emperor Francis Joseph*.

When the title follows the name, there is no standard rule. The general tendency, however, is not to use capitals for titles in this position; as, A. Lawrence Lowell, *president of Harvard*. The official practice at Washington is to lower-case titles after the name, except in the case of Congressmen and high Government officials.

In official documents, it is customary to capitalize the titles of rulers, even when following the name.

His Most Excellent Majesty George the Fifth, by the Grace of God King of the United Kingdom of Great Britain and Ireland and of the British Dominions beyond the Seas, Defender of the Faith, Emperor of India.

In rules and reports of societies and institutions, it is usual to capitalize the names of various officeholders; as, *Chairman*, *Vice-Chairman*, *Treasurer*, *Secretary*, *Board of Directors*, *Committee*, etc. Capitals are used also for such

words as *Society, Institution, Corporation, University, College, School, Report*, etc., when used in a specific sense. When such words are used in the plural or in a general sense, lower-case initials are employed.

When the title alone is used in direct address, capitalize it. Do not, however, capitalize *sir, madam*, and similar expressions, when introduced into the body of the text.

Any news from the front, *Major*?

Well, *Captain*, did you have a good voyage?

Will you go with us, *Mother*?

I hope, *sir*, I am not troubling you too much.

When the title is used in place of the proper name, especially when referring to the present holder of the office, use a capital; in other instances, use a small letter.

The *King* (the present sovereign) held a levee.

The *President* (the present chief magistrate) addressed the delegates.

Theodore Roosevelt was the twenty-sixth *president* of the United States.

The corporation elected a new *secretary*.

When such words as *king, queen, duke, duchess, lord, lady, governor, commander*, etc., occur frequently without any connotation of especial honor, lower case should be used, for an excessive use of capitals mars the beauty of the page and gives undue prominence where none is intended.

Titles of State and city officials, and of lesser dignitaries generally, should be lower case when used without the name; as, the *mayor* appealed to the citizens. This is the official style in Washington, although newspapers sometimes capitalize such titles in order to lend greater distinction. For the same reason, capitals are freely sprinkled through the pages of fiction and biography.

In addresses and with signatures, capitalize titles regardless of their position. See COMPOUND TITLES.

61. Trade names. Capitalize the distinguishing or trade name of manufactured products; as, *Bon Ami, Gold Dust, Pears'* soap, *Eagle* pencil, *Packard* limousine, *Remington* typewriter, *Quaker Oats, Shredded Wheat*.

62. Treaties and international conferences. The names of these should be capitalized; as, the *Treaty of Versailles*, the *Peace of Amiens*, the *Peace Conference at Paris*, the *Armistice* of November 11, 1918.

63. Virgin Mary. Capitalize all names and appellations; as, the *Madonna*, the *Holy Mother*, the *Virgin*, the *Blessed Virgin*, *Our Lady*, *Queen of Angels*, *Regina Angelorum*.

64. Wars. Capitalize the names of wars; as, the *Hundred Years' War*, the *Wars of the Roses*, the *Revolutionary War*, the *Civil War*, the *World War*. Lower-case the word *war* when used in a general sense; as, French and Indian *wars*, *war* with Mexico, peace and *war*.

CAPITALIZED TERMS

The following list contains some of the more important terms always capitalized by Webster. Some printing offices lower-case all verbs formed from proper names, but Webster retains the capital when the proper name has special significance. For example, *Americanize* throws the emphasis on "American," but *macadamize* suggests the process rather than the originator.

Abba	Hemisphere (Northern, Occident (Europe and	
Americanism	Southern, Western, the Western Hemi-	
Americanize	Eastern) sphere)	
Angelus	Hibernicism	Occidentalize
Anglicism	Hispanic	Olympian
Anglicize	Holy Week	Orient
Anglify	Ibsenism	Pan-American
Anglomania	Indian corn	Pan-Germanic
Anglophile	Islamize	Panhellenic
Anglophobia	Italicism	Panslavic
Atticism	Jesuit	Pasteurism
Atticize	Johnsonese	Pasteurize
Boswellize	Judaism	Pre-Raphaelite
Briticism	Judaize	Romance
Celticism	Kafir	(languages)
Egyptology	Last Judgment	Romanesque
Elysian	Latinist	Romanize
Elysium	Latinize	Russianize
Ethiopian	Levant	Russophile
Eucharist	Lilliputian	Scotticism
Eurasian	Lord's Day	Sinologue
Europeanize	Magi	Sinology
Fahrenheit	Magnificat	Slavophile
Frenchify	Mardi gras	Turcophile
Gallicism	Marxian	Turcophobe
Gallicize	Muses, the	Turkism
Germanize	Napoleonic	Valhalla
Godspeed	Negro (cap. as a race,	Vedic
Grecize	l.c. as common noun	Wagnerism
Hellenist	or adj.)	Wycliffite

SMALL CAPITALS

Small capitals are usually employed to give greater distinction to words than is considered possible by the use of italic. They are indicated in manuscript and proof by two lines drawn underneath the specified words. They are frequently used for side headings, running titles, catch lines of title-pages, and for similar purposes of display and contrast. They may be used also for the following:

(1) In printed letters, for the address, salutation, and signature (with the initials in capitals); as, DEAR SIR, THE MURRAY PRINTING COMPANY.

(2) In devotional works, for such names as GOD, LORD, CHRIST.

(3) To complete the first word of a chapter, or other principal division of a book. When a large initial is used, the word is more often completed in capitals.

(4) Initials of orders, degrees, etc., occurring after names, may, as a matter of taste, be printed in small capitals instead of capitals; as, M.A., F.R.G.S., D.S.O. When abbreviations requiring a smaller letter (such as PH.D., LITT.D., MUS. DOC.) occur, small capitals cannot appropriately be used for the initials; hence, all other initials in the work should be printed in capitals instead of in small capitals.

(5) The abbreviations B.C. and A.D. are commonly printed in small capitals, with no spacing between the letters; as, A.D. 1492, 44 B.C. The abbreviations a.m. (*ante meridiem*) and p.m. (*post meridiem*), though sometimes printed in small capitals, are preferably put in lower case; as, 11.30 a.m., 8.15 p.m.

(6) The name of a publication occurring in its own pages is usually printed in small capitals to distinguish it from other periodicals printed in italic; as, "The SUN has consistently advocated the policy now indorsed by the *Boston Transcript* and the *Springfield Republican*."

(7) In resolutions, the word "WHEREAS" is usually in small capitals with a capital initial.

WHEREAS, It has pleased Almighty God . . . ; therefore be it Resolved, That . . .

CHAPTER VI

PUNCTUATION

In his excellent book *A Simple Grammar of English*, Earle dogmatically declares: "The sentence which would be ambiguous without the stops is a badly constructed sentence." Like most generalities, this is not always true. In speech, the pauses and inflections of the voice make the sense perfectly clear. The same words reduced to print must depend for their sense to a greater or lesser extent upon the punctuation.

A lucid construction should be independent of the minor punctuation points; but if, for instance, the periods were omitted, curious errors might easily arise from running parts of different sentences together. News telegrams are commonly sent without punctuation, and we have seen bewildering mistakes made by careless transcribers. Perhaps the most famous illustration of the value of punctuation is the declaration of marriage in that amusing old English comedy *Roister Doister*.

A mischievous friend read the letter aloud, causing the fair lady not unnaturally to "fume, and fret, and rage." What the ardent lover intended to convey was diametrically opposite to the first version. We have modernized the spelling and set the two versions side by side. The importance of punctuation was never more amusingly and forcefully exemplified.

Sweet mistress whereas I love
you nothing at all,
Regarding your substance and
riches chief of all,
For your personage, beauty,
demeanor and wit,
I commend me unto you never
a whit.
Sorry to hear report of your good
welfare.
For (as I hear say) such your
conditions are,
That you be worthy favor of no
living man,

Sweet mistress, whereas I love
you, nothing at all
Regarding your riches and sub-
stance: chief of all
For your personage, beauty,
demeanor and wit
I commend me unto you: Never
a whit
Sorry to hear report of your good
welfare.
For (as I hear say) such your
conditions are,
That you be worthy favor: Of no
living man

To be abhorred of every honest
man.

To be taken for a woman inclined
to vice.

Nothing at all to Virtue giving
her due price.

Wherefore concerning marriage,
you are thought

Such a fine paragon, as ne'er
honest man bought.

And now by these presents I do
you advertise

That I am minded to marry you
in no wise.

For your goods and substance,
I could be content

To take you as you are.

Thus good Mistress Custance,
the Lord you save and keep

From me Roister Doister,
whether I wake or sleep.

Who favoereth you no less, (you
may be bold)

Than this letter purporteth,
which you have unfold.

To be abhorred: of every honest
man

To be taken for a woman inclined
to vice

Nothing at all: to Virtue giving
her due price.

Wherefore concerning marriage,
you are thought

Such a fine paragon, as ne'er
honest man bought.

And now by these presents I do
you advertise,

That I am minded to marry you:
In no wise

For your goods and substance:
I can [*sic*] be content

To take you as you are.

Thus good Mistress Custance,
the Lord you save and keep.

From me Roister Doister,
whether I wake or sleep,

Who favoereth you no less, (you
may be bold!)

Than this letter purporteth,
which you have unfold.

Punctuation was not much used before the close of the fifteenth century. For a long period after the alphabet came into general use, all words and sentences were run together after this manner:

THELORDISMYSHEPHERDISHALLNOTWANT

Word spacing and the use of points are relatively modern improvements. For a long time the period was the only point used.

Punctuation is based upon grammatical analysis; hence, a good grammarian should be able to punctuate correctly. It must, however, be borne in mind that, though general principles can be laid down, the rules cannot be made so hard and fast that every departure from them must be regarded as an error. While no marked deviation from the general rules is permissible, the extent of their application is very much a matter of taste. Some authors use the points very sparingly, and others perhaps too profusely. In fact, no two authors

perfectly agree in the extent of their punctuation. In few cases can such pointing be termed erroneous; it is simply a question of using fewer or more points.

Different styles of composition require different methods of punctuation, from the "close," "heavy," or "stiff" style for exact and scientific bookwork to the "open" or "easy" style for newspapers. The practice of writing long complex sentences made a close style of punctuation almost imperative. The tendency of modern writers is to use short and direct sentences, thus making possible a more open style of punctuation. The close style is characterized especially by the use of many commas; the open style is marked by fewer commas, this point being omitted altogether after adjectival and adverbial phrases.

In laying down rules for punctuation, we cannot hope to cover all the cases that are likely to arise. Punctuation is as varied as literary style itself; nor is it a matter of rule alone: the closeness of connection in thought is also a determining factor in punctuating the different parts of a sentence. The Golden Rules in all cases of doubt are:

- (1) **Be guided by logic and common sense.**
- (2) **Punctuate so as best to bring out the meaning.**
- (3) **Omit every point that does not make the meaning clearer.**

In revising manuscript, common sense should guide rather than the reviser's own predilections. If it is found that an author is sparing in his use of "internal" points, additional punctuation should not be inserted unless the omission slows up the reading or confounds the sense. If the copy forms part of some publication on which various people are collaborating, it is obviously essential to maintain strict uniformity throughout. This is true of all the larger works of reference.

Textbooks are generally punctuated with great care, so as to make the reading easier and to eliminate every possibility of ambiguity. But in ordinary books more latitude is allowable, so long as the writer himself is consistent.

Punctuation points are arranged in four classes as follows: (1) Grammatical; (2) Rhetorical; (3) Etymological; (4) Referential.

GRAMMATICAL POINTS

The grammatical points or marks are: the period (.), the colon (:), the semicolon (;), and the comma (,). These points are used chiefly to show the relation which different parts of sentences bear to one another.

The Period (.)

RULE I. A period, full point, or full stop, is used to mark the end of a complete sentence or of any words standing for a sentence that is neither exclamatory nor interrogatory.

Without tact you can learn nothing. Tact teaches you when to be silent. Inquirers who are always inquiring never learn anything.
— DISRAELI.

He tried by looking ahead to decide whether the muddy object he saw lying on the water's edge was a log of wood or an alligator. Only very soon he had to give that up. No fun in it. Always alligator. — CONRAD.

RULE II. A period is used to mark an abbreviation.

The MS. was lost on a P. and O. boat by Mr. R. W. Gregson, an I.C.S. official. Among the passengers were Brig. Gen. Hugh Jones, D.S.O., Admiral Beattie, R.N., Dr. Charles W. Eliot, Prof. R. H. Smith, Ph.D., and a delegation from Boston, Mass.

NOTE.—Some printers omit the period after the abbreviations *Mr.*, *Mrs.*, and *Dr.*

RULE III. A period is used: (1) Before a decimal, and consequently between dollars and cents; as, \$374.95. (2) Between hours and minutes; as, 9.30 a.m. (3) Between pounds, shillings, and pence; as, £51. 15s. 2d.

NOTE.—The period is usually omitted:

- (1) At the end of displayed lines in title-pages, running titles, and subheadings.
- (2) In lists of names set up in columns.
- (3) After *cent* in the phrase *per cent*.
- (4) After *1st*, *2d*, *3d*, *8vo*, *12mo*, etc.
- (5) After Roman numerals; as, Henry VIII, George V.
- (6) After each of the letters *I O U* and *S O S*.
- (7) After chemical and mathematical symbols; as, *N* (nitrogen), *d* (differential).
- (8) After all but the last letter in philological contractions; as, *AF.*, *AS.*, *LG.*, *LL.*, *MHG.*, *NL.*
- (9) After popularized abbreviations; as, *Sam*, *Tech.*

The Colon (:)

The colon is generally used to separate parts of a sentence having little dependence on each other, and yet not sufficiently independent to justify their entire separation by a period. It indicates a longer pause and a more decided interruption of the sense than is denoted by a semicolon.

RULE I. The colon is used before an enumeration.

Goldsmith's best-known works are as follows: *The Vicar of Wakefield*, *She Stoops to Conquer*, *The Traveler*, *The Deserted Village*, and *Retaliation*.

RULE II. A colon is used after a clause or sentence to introduce some supplementary remark.

Revolutions are not made: they come. — WENDELL PHILLIPS.

Our Federal Union: it must be preserved. — ANDREW JACKSON.

Silence is the greatest persecution: never have the saints held their peace. — PASCAL.

RULE III. A colon is used to introduce a formal quotation or a speech.

The applause having subsided, the President spoke as follows:

In his address at the opening of the Free Public Library at Chelsea, Mass., Lowell remarked: "That cause is strong which has not a multitude, but one strong man behind it."

NOTE. — The colon is used after such introductory expressions as, *as follows*, *the following*, *in the following manner*, *thus*, *to sum up*. On the other hand, such expressions as, *as*, *for example*, *for instance*, *namely*, and *that is* are usually preceded by a semicolon and followed by a comma. See *Semicolon*, RULE IV.

A comma may be used before a short informal quotation, unless the quotation is put in a separate paragraph. See *Comma*, RULE VIII.

RULE IV. A colon is used after the salutation in a business letter or an address.

Sir: My dear Sir: Gentlemen: My dear Mr. Brown: Right Reverend Sir: Ladies and Gentlemen:

The Semicolon (;)

The semicolon is used chiefly between independent clauses of compound sentences to denote a more remote

degree of connection in sense and less dependence in construction than is indicated by a comma.

RULE I. A semicolon is used to separate independent clauses not joined by a conjunction.

When men are pure, laws are useless; when men are corrupt, laws are broken. — DISRAELI.

I was born an American; I live an American; I shall die an American! — DANIEL WEBSTER.

Our poetry in the eighteenth century was prose; our prose in the seventeenth, poetry. — J. C. and A. W. HARE.

NOTE.— A semicolon is used between the clauses of a compound sentence that are connected by a conjunctive adverb (*accordingly, also, besides, hence, however, moreover, nevertheless, otherwise, so, still, then, therefore, thus, yet*). A comma is generally used when such clauses are joined by a simple coördinating conjunction (*and, but, for, neither, nor, or*). For example, "The rain ceased; then we departed." "The rain ceased, and we departed."

RULE II. A semicolon is used to separate clauses in a series following a colon.

Talkative people: if they wish to be loved, they are hated; if they desire to please, they bore; when they think they are admired, they are really laughed at; they spend, and get no gain from so doing; they injure their friends, benefit their enemies, and ruin themselves.

— PLUTARCH.

RULE III. A semicolon is placed between two parts of a sentence when these are divided into smaller portions, separated by commas.

I am a fool, I know it; and yet, God help me, I'm poor enough to be a wit. — CONGREVE.

If you have talents, industry will improve them; if you have but moderate abilities, industry will supply their deficiencies.

— SAMUEL SMILES.

Truth illuminates and gives joy; and it is by the bond of joy, not of pleasure, that men's spirits are indissolubly held.

— MATTHEW ARNOLD.

RULE IV. A semicolon is used before words and abbreviations that introduce particulars or illustrations; as, as, for example, for instance, e.g., namely, viz., that is, i.e. These expressions should be followed by a comma.

Composing is divided into three branches; namely, bookwork, newswork, and jobwork.

There are three cardinal virtues; namely, faith, hope, and charity.

NOTE.—If such introductory words and the terms following form parenthetical expressions and do not introduce enumerations, the semicolon is not required.

Of the three cardinal virtues, namely, faith, hope, and charity, the greatest is charity.

The Comma (,)

The comma indicates the shortest pause in reading or speaking. It groups the words immediately related in grammar or sense, and shows where their connection is broken. It should not be used when no such interruption occurs, unless clearness can thus be secured.

The comma is more frequently misused than any other punctuation mark. Some writers hold commas in great contempt, scattering them at random among the words as if from a pepperbox. These refractory little adjuncts may sometimes be seen insinuating themselves between subject and verb in even short sentences. The old-fashioned method of inserting a comma wherever a reader would pause for breath has little to commend it. Thus, in the sentence just written, a comma would have been inserted after the word *comma* and another one after *breath*, although the grammatical structure calls for no punctuation whatever.

The principal function of the comma is to make plain the grammatical structure, and consequently the sense of the passage. Whether commas are freely or sparsely used, they should be used correctly. Incorrect punctuation is as inexcusable as incorrect grammar.

A two-million-dollar comma. Some years ago, when the United States Congress was framing a tariff bill, one of the sections enumerated the articles that should be admitted free of duty. Among the articles specified were "all foreign fruit plants," etc., meaning plants imported for transplanting, propagation, or experiment. The enrolling clerk, in copying the bill, accidentally inserted a comma, making it read "all foreign fruit, plants," etc. As a result of this mistake, all foreign fruits were admitted free of duty for a whole year, or until Congress could remedy the blunder — a loss of more than \$2,000,000.

The principal purposes of the comma are set forth in the following rules:

RULE I. Insert a comma between words, phrases, or clauses in the same construction when not joined by a conjunction.

I came, I saw, I conquered. — CÆSAR.
One flag, one land, one heart, one hand,
One Nation evermore! — HOLMES.
Beautiful, eager, triumphant, he leapt back again to his treasure.
— KINGSLEY.

NOTE. — When two adjectives qualify the same noun and there is no danger of ambiguity, the comma may be omitted; as, “a winsome little girl,” “a good old man,” “an ominous red sunset.” In these illustrations, the two adjectives are not coördinate in thought; but the first adjective partially modifies the second adjective as well as the noun; thus, *winsome* modifies *little girl*, *good* modifies *old man*.

RULE II. When the last member of a series of three or more terms is connected by a conjunction, insert a comma before the conjunction.

Thou wert my guide, philosopher, and friend. — POPE.
Justice is immortal, eternal, and immutable, like God himself.
— KOSSUTH.

Artists, poets, and musicians are apt to be irritable.
— J. F. CLARKE.

NOTE. — If the words in the series are adjectives or adverbs, a comma is not required before the words to which they are mutually related.

The economic, social, political, and religious conditions of India are extremely complex.

He was a brilliant, trenchant, and versatile writer.

If a writer can give you a sweet, soothing, harmless sleep, has he not done you a kindness? — THACKERAY.

RULE III. Insert a comma after pairs of words or phrases connected by a conjunction.

Men and women, friends and enemies, saints and sinners, were banded together for one cause.

Where art thou, beloved Tomorrow?
When young and old, and strong and weak,
Rich and poor, through joy and sorrow,
Thy sweet smiles we ever seek. — SHELLEY.

RULE IV. Insert a comma before and after parenthetical words, phrases, and clauses, or such as interrupt the thought or the grammatical order.

True eloquence, indeed, does not consist in speech.

— DANIEL WEBSTER.

People, as a rule, only pay for being amused or for being cheated, not for being served. — RUSKIN.

The king, as we have seen, must be an experienced warrior.

— PRESCOTT.

Milton, it is said, inherited what his predecessors created.

— MACAULAY.

RULE V. Explanatory words in the midst of a quotation are set off by commas.

"Opportunity," says Disraeli, "is more powerful even than conquerors and prophets."

"We'd a deal of work to finish up last night," replied the girl, "and had to clear away this morning, Mother!" — DICKENS.

RULE VI. Words or phrases emphasized by repetition are separated by commas.

Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

— TENNYSON.

Holy, holy, holy, Lord God Almighty.

NOTE. — When a repeated word qualifies a noun, a comma is not required after the last repetition; as, "the deep, deep sea."

RULE VII. Use the comma to set off contrasted words and phrases.

Measures, not men, have always been my mark. — GOLDSMITH.

Words, like glass, darken whatever they do not help us to see.

— JOUBERT.

Saint abroad, and a devil at home. — BUNYAN.

RULE VIII. Use a comma before an informal direct quotation, unless the quotation is made a separate paragraph. Cf. *Colon*, RULE III.

"I am here to speak French with the children," Rebecca said abruptly. — THACKERAY.

It was Emerson who said, "Self-trust is the essence of heroism."

RULE IX. Use the comma to set off introductory words and phrases. The punctuation is especially necessary in cases of possible misconception. When such

words are closely connected with the rest of the sentence and call for no pause or emphasis, the comma is omitted."

Until very lately, the promenaders in the Piazza were exclusively foreigners. — HOWELLS.

As for this old man, he had the beard of a saint and the dignity of a senator. — HOWELLS.

In a word, Rip was ready to attend to anybody's business but his own. — IRVING.

Slowly and sadly we laid him down. — WOLFE.

Moreover the word of the Lord came unto me. — *Bible*.

NOTE. — When the adverb or adverbial phrase is in its regular position near the verb, the comma is usually unnecessary. This exception is a common source of error on the part of compositors.

At last, I overtook them.

I *at last* overtook them. [No comma.]

Formerly, the proof-reader was a compositor.

The proof-reader was *formerly* a compositor. [No comma.]

RULE X. Insert a comma before and after non-restrictive participial phrases.

Seeking nothing, he gains all; foregoing self, the universe grows "I." — SIR EDWIN ARNOLD.

And, looking up to heaven, he blessed, and brake, and gave the loaves to his disciples. — *Bible*.

NOTE. — Do not forget to put a comma *after* the participial phrase.

The father, hearing his daughter's voice entered the room. [Wrong.]

The father, hearing his daughter's voice, entered the room. [Right.]

RULE XI. Use the comma to set off words and phrases in apposition.

William Caxton, the first English printer, died in 1491.

Thus when I shun Scylla, your father, I fall into Charybdis, your mother. — *Merchant of Venice*.

NOTE. — If the appositive is used in a restrictive or distinguishing sense, it should not be separated from its principal by punctuation; for example, *the poet Wordsworth; William the Conqueror; Paul the Apostle; my brother John*.

RULE XII. When the natural order of a sentence is inverted, the inversion is set off by the comma, especially

if the omission of punctuation would cause awkwardness or ambiguity.

Where law ends, tyranny begins. — WILLIAM PITT.

To bear other people's afflictions, every one has courage enough and to spare. — BENJAMIN FRANKLIN.

NOTE.— In such inversions as the following, no comma should be placed after the object:

Jesus I know, and Paul I know; but who are ye? — *Bible*.

Eyes have they, but they see not. — *Bible*.

This use of the comma is necessary when personal names are inverted, as in alphabetical lists; for example, *Brown, John* (for *John Brown*).

RULE XIII. When words are common to two or more parts of a sentence, and are expressed only in one part, the ellipsis is often indicated by a comma.

To err is human; to forgive, divine. — POPE.

Slavery it is that makes slavery; freedom, freedom. — EMERSON.
Paris is the capital of France; Berlin, of Germany, and Rome, of Italy.

NOTE.— In elliptical sentences, the comma must be used with judgment; for its omission is often preferable so long as the meaning is not affected.

It is easy to sugar to be sweet and to nitre to be salt. — EMERSON.

What if their palaces were grand, and their villas beautiful, and their dresses magnificent, and their furniture costly . . . ?

— LORD.

RULE XIV. Nouns used as nominatives of address are set off by commas.

Money, Paul, can do anything. — DICKENS.

I rise, Mr. Chairman, to a point of order.

RULE XV. Use the comma in a compound sentence to set off independent clauses joined by a conjunction.

The laws are with us, and God is on our side. — SOUTHEY.

Individuals may form communities, but it is institutions alone that can create a nation. — DISRAELI.

RULE XVI. Use the comma to set off subordinate or dependent clauses, especially when they precede the main clause.

Till men have been some time free, they know not how to use their freedom. — MACAULAY.

If you would learn to write, it is the street you must learn it in.

— EMERSON

RULE XVII. Use the comma to set off a nonrestrictive phrase or relative clause. A nonrestrictive clause is one that gives additional information and does not change the meaning of the principal clause. A restrictive relative clause restricts or limits the meaning of its antecedent. A nonrestrictive clause can usually be omitted without affecting the sense of the main clause; a restrictive clause cannot be omitted without affecting the meaning of the main clause. A nonrestrictive clause should be set off by commas; but **no comma is used before a restrictive clause.**

The march of intellect, which licks all the world into shape, has reached even the Devil. — *GOETHE*. [Nonrestrictive.]

It is hard to realize that our remote ancestors were mere barbarians, who by the force of numbers overran the world. — *LORD*. [Nonrestrictive.]

The sergeants, seeing these things, told him secrets generally hid from young officers. — *KIPLING*. [Nonrestrictive.]

The evil that men do lives after them. — *Julius Cæsar*. [Restrictive.]

He who does not advance falls backward. — *AMIEL*. [Restrictive.]

They that be whole need not a physician. — *Bible*. [Restrictive.]

The man who can be nothing but serious or nothing but merry is but half a man. — *LEIGH HUNT*. [Restrictive.]

Men who save money rarely swagger. — *BULWER-LYTON*. [Restrictive.]

A restrictive clause is doubly expressive: it declares one thing and also implies another. Examine these sentences:

The boy who studies passes his examination. [Restrictive: a particular boy, not any boy.]

He had but one son whose name was Charles. [Restrictive: implying that he had other sons but that only one of them was named Charles.]

He had but one son, whose name was Charles. [Nonrestrictive.]

Sailors who are proverbially superstitious consider it unlucky to sail on a Friday. [Incorrectly restrictive.]

In the last example, the omission of the commas limits the sense to such sailors as happen to be superstitious, thus making the clause a restrictive one. As the statement obviously embraces *all* sailors, commas are necessary to show that the relative clause is nonrestrictive. Correctly punctuated, it would appear thus:

Sailors, who are proverbially superstitious, consider it unlucky to sail on a Friday. [Nonrestrictive.]

RULE XVIII. Insert a comma after the complimentary close of a letter.

Yours truly, Very truly yours, Yours sincerely, Respectfully yours, I have the honor to be,

NOTE. — In the superscriptions of letters, punctuation at the ends of lines is commonly omitted.

RULE XIX. Use the comma to separate four or more figures into groups of three's, counting from right to left, except when the figures represent dates, or page or paragraph numbers.

The area of the United States of America is 3,624,122 square miles.

NOTE. — Figures representing East Indian money are separated first into a group of three from the end, and then into two groups of two each, to indicate lacs or lakhs (= one hundred thousand) and crores (= ten million); as, Rs. 15,48,57,691.

Do NOT insert a comma:

- (1) Immediately before or after a dash.
- (2) After the number of a house or building in a street; as, 27 High Street.
- (3) Before a noun clause introduced by *that* or *how* when the governing verb closely precedes the clause; as, "He supposed that he was in the right." [No comma after *supposed*.] "The sailor said that his ship was wrecked." [No comma after *said*.]

RHETORICAL POINTS

The rhetorical points are: interrogation (?), exclamation (!), dash (—), parentheses (), brackets [], quotation marks (" . . . "; ' . . . '), brace { }, ellipsis (. . .). These points are used to show the nature of the sentences and to serve as guides to the meaning and to the proper delivery.

The Interrogation (?)

RULE I. The interrogation point or question mark is placed after every direct question.

What wind blew you hither, Pistol? — *II Henry IV.*

Do you not know I am a woman? When I think, I must speak.
— *As You Like It.*

What? Was man made a wheel-work to wind up,
And be discharged, and straight wound up anew? — **BROWNING.**

NOTE.— The interrogation point is *not* used:

- (1) When the question is indirect; as, "He asked me whether my answer was correct."
- (2) Where the sentence begins with "Query."

RULE II. The interrogation point, inclosed in parentheses, is used to express doubt, irony, or a query.

Genghis Khan was born in 1162 (?).

He said the book was bound in real (?) morocco.

At the end of a sentence, the interrogation point has the value of a period, and should be followed by a capital letter. In the body of a sentence, the interrogation need not be followed by a capital.

"And how did little Tim behave?" asked Mrs. Cratchit.
—DICKENS.

The interrogation point should not be immediately followed by a comma, semicolon, colon, or period.

The Exclamation (!)

RULE I. The exclamation point, or note of admiration, is used to mark an exclamatory word, phrase, or sentence. It should be placed at the end of the exclamatory word or phrase, whether at the beginning, the middle, or the end of the sentence.

Thank God for tea! — SYDNEY SMITH.

Happy is the house that shelters a friend! — EMERSON.

Oh, if, in being forgotten, we could only forget! — LEW WALLACE.

O what a thing is age! — LANDOR.

How beautiful is youth! how bright it gleams,

With its illusions, aspirations, dreams! — LONGFELLOW.

When a sentence contains more than one independent exclamation, the exclamation point should be placed after each when they are in reality several exclamations; but when they are virtually one exclamation, the mark is placed at the end of the group.

O Rome! my country! City of the soul! — BYRON.

Charge, Chester, charge! On, Stanley, on! — SCOTT.

A point is not required after the vocative *O*, but an exclamation mark is usually placed at the end of the phrase or sentence containing it.

O purblind race of miserable men! — TENNYSON.

O life! how pleasant is thy morning,

Young Fancy's rays the hills adorning! — BURNS.

O mighty Cæsar! dost thou lie so low? — *Julius Cæsar*.

The last example shows that when the exclamation point occurs in the body of a sentence, it is not followed by a capital letter. At the end of a sentence, this point has the value of a period.

NOTE. — When the interjection is not emphatic, a comma is placed after it; as, "Oh, yes, it is true." See *O and Oh* on page 11.

RULE II. The exclamation point is placed after sentences which, though interrogatory in form, are nevertheless exclamatory.

How can we trust him!

How could she have been so stupid!

What greater calamity can fall upon a nation than the loss of worship! — EMERSON.

RULE III. The exclamation point, with or without parentheses, may be used to indicate irony, amusement, surprise, or dissent.

For Brutus is an honorable man! — *Julius Cæsar*.

The Dash (—)

The dash is more abused than any other punctuation mark. Careless writers make the dash do duty for almost every other point. The chief purpose of the dash is to denote that something is left unfinished.

The following dashes are used in ordinary composition.

— em dash

—— two-em dash

- en dash

RULE I. The em dash, or em rule (—), is used where the construction of a sentence is abruptly changed or suspended.

That is the bitterest of all — to wear the yoke of our own wrongdoing. — GEORGE ELIOT.

Matrimony — the high sea for which no compass has yet been invented. — HEINE.

Time — the most independent of all things. — HAZLITT.

Thy wit is as quick as the greyhound's mouth — it catches.

— *Much Ado About Nothing*.

RULE II. The em dash is sometimes used to set off parenthetical matter.

In every department of life—in its business and in its pleasures, in its beliefs and in its theories, in its material developments and in its spiritual connections—we thank God that we are not like our fathers. — FROUDE.

The dash—probably owing to its greater neatness—has to a large extent displaced the parentheses.

RULE III. The em dash is used to represent hesitancy, faltering speech, and stammering.

Well—I don't know—that is—no, I cannot undertake it.

Y—es. N—o.

"No, I—I—I've never s—e—e—n you before," he stammered.

Some printers prefer a series of two or three points for this purpose.

RULE IV. The em dash is placed after the period which ends a quotation, and before the name of its author.

Second thoughts, they say, are best. — DRYDEN.

RULE V. The em dash is substituted for the word *to* in references to dates, pages, verses, etc.; as, *pages* 1—16; 1066—1072; *Psalms* xvi. 8—11.

Sometimes the **en dash**, or en rule (—), which is half the length of the em dash, is substituted; as, *pages* 1—2; 1922—3. In dates, the en dash is preferred when the second terminal date consists of only one or two figures.

RULE VI. The two-em dash (——) is used where a sentence is interrupted, left unfinished, or ends abruptly.

"You are very ——" "Stop," he cried.

We cannot hope to succeed, unless —— But we must succeed.

RULE VII. The two-em dash denotes the omission of a word or part of a word which it is undesirable to print in full.

He called me a ——.

"I don't care a d ——," said the culprit.

The number of omitted letters is sometimes indicated by a prolonged dash, usually an en for each letter; as, *L——d G——e*.

RULE VIII. The dash is used under names in catalogues, etc., to denote repetition. It should never appear in the top line of a page.

Dickens, C., *Sketches by Boz.*
 ——— *The Pickwick Papers.*
 ——— *Oliver Twist.*
 ——— *Nicholas Nickleby.*
 ——— *Great Expectations.*

In this illustration, we have used the two-em dash; but sometimes a one-em dash or a three-em dash is used. The two extremes are also met with; namely, a dash prolonged to the same length as the word it represents, and no dash at all but merely a blank space.

Parentheses ()

RULE I. Parentheses, or marks of parenthesis, are chiefly used to denote that the parenthetical matter is interpolated in the sentence by way of explanation, and can be omitted without affecting the grammatical construction.

She hath an awkward trick (to say no worse of it) of reading in company. — LAMB.
en grande tenue (in full dress).

RULE II. The parenthesis marks are used to inclose figures or letters marking the divisions of a subject. The parentheses are frequently omitted with numerals, especially with Roman numerals.

(1), (2), (3), (I), (II), (III), (a), (b), (c).

NOTE.—When parentheses are thus used for the enumeration of divisions, no punctuation point is used with them, but when the parentheses are omitted, a full point is usually placed after the figure or letter.

RULE III. The parentheses are used in bibliographical references; as, Thackeray, *The Virginians* (London, 1857); *The King's English* (Oxford University Press, 1906).

NOTE.—Do not use the marks of parenthesis to inclose words that are not parenthetical.

In regard to **punctuation**, remember that the words in parentheses are immediately related to what has gone

before; consequently no comma should precede the first parenthesis mark.

"I gave," said Mr. Firth (the secretary), "my last dime to the beggar."

The matter in parentheses is punctuated as if it were complete in itself, with the exception that no comma, semicolon, or colon can be used immediately before the second parenthesis mark. If the parenthetical portion ends in an abbreviated word or if it is a complete sentence in itself, then the period is placed inside; as, (55 B.C.).

When only part of a sentence is placed in parentheses, the point is put on the outside.

Brackets []

Brackets are used to inclose words and phrases which have less connection with the sentence than those occurring within parentheses, and are not required to complete the sense.

Brackets are generally used for explanatory notes, omitted words, corrected spellings, interpolations, notes, or any other additions not made by the writer of the text.

The author of *Typhoon* [Conrad] describes the sea with matchless power and beauty.

I once heard him [Theodore Roosevelt] say . . .

A guinea is equal to 21 shillings [\$5.11].

Brackets are largely used in dictionaries for inclosing the etymology, and the like. In sentences where both brackets and parentheses occur, the parentheses should be subordinated to the brackets.

[here the writer contradicts himself (see page 59)]

On no account should parentheses be placed within parentheses.

Quotation Marks (" . . . "; ' . . . ')

Quotation marks ordinarily consist of two inverted commas at the beginning and two apostrophes at the end of the quotation. They are commonly spoken of as **quotes**.

RULE I. Double quotation marks (" . . . ") are used to indicate that the words inclosed are the exact

words of the speaker or writer. Quotation marks are not required when only the purport is given.

"To be a really good historian," says Macaulay, "is perhaps the rarest of intellectual distinctions."

NOTE. — When a quotation consists of several paragraphs, quotation marks should be put at the beginning of every paragraph but should not be placed at the end of any paragraph except the last. An exception is made in extracts from plays, when quotation marks are placed at the beginning and at the end of the extract.

RULE II. Quotation marks are sometimes used to set off emphatic or peculiar terms. Both single and double quotes are used for this purpose.

The spellings "thru" and "thoroly" are to us anathema.

"Relativity" is a word known to all but understood by few.

The "wages" of every noble Work do yet lie in Heaven or else Nowhere. — CARLYLE.

RULE III. Quotation marks are used when citing titles of books or publications, the subjects of articles and essays, titles of paintings and of sculptures, names of ships, etc., when such titles are not printed in italics or small capitals. The names of books of the Bible should not be set in quotes.

RULE IV. Single quotation marks ('...') are used to inclose a quotation within another quotation.

"The worst is not

So long as we can say 'This is the worst.'" — *King Lear*.

"And whispering, 'I will ne'er consent' — consented." — BYRON.

RULE V. Should a third quotation occur within the second one, use double quotes.

"'Ever since I can recollect, my father, seeing me so fond of it, has often said to me, 'If you were to be very persevering and were to work hard, you might some day come to live in it.' Though that's impossible!" said the very queer small boy." — DICKENS.

Note carefully the following rules for punctuation with quotation marks:

The *period* and the *comma* should be placed **within** the quotes, regardless of whether they form part of the quotation itself.

The *colon* and the *semicolon* should be placed **outside** the quotes.

The *interrogation point* and *exclamation point* should be placed inside the quotes when forming part of the quotation; they should be placed on the outside, if they punctuate the sentence in which the quotation occurs.

"Why should honor outlive honesty?" — *Othello*.

Was it not Emerson who said, "There is no one who does not exaggerate"?

Brace { }

The **brace** is used to connect two or more words or lines to indicate that they have something in common. It is much used in mathematics and in tabular work. Strictly speaking, the brace is not a punctuation mark.

Ellipsis (. . .)

An **ellipsis**, or omission of letters, words, or sentences, is indicated by a series of dots or asterisks or by a dash. For the use of the dash, see *Dash*, RULE VII. When dots are employed, they are inserted as follows: three periods, separated by em quads (or by en quads in narrow measures), are used to mark omissions in all cases. When the omission comes at the end of a sentence, one more period is inserted.

Asterisks are sometimes used, especially when a full line is required to mark the omission of a long passage. An ellipsis should not be represented in two different ways in the same book.

Science is, . . . like virtue, its own exceeding great reward.

— KINGSLEY.

ETYMOLOGICAL MARKS

Etymological marks are used chiefly to indicate the formation or pronunciation of words and syllables. The principal marks used in books are the following:

Cedilla (ç). A mark placed under the letter *c* before *a*, *o*, and *u*, to show that it is to be sounded like *s* instead of *k*; as, *façade*, *garçon*, *reçu*.

Diæresis (¨). A mark consisting of two dots placed over the second of two vowels to show that the two are pronounced separately; as, *aërial*, *coöperate*, *preëminent*, *zoölogical*.

Grave accent (̀). In French words, a mark placed over the open *e*, as in *crèche*, or to distinguish the meaning,

as in *à* (to), *a* (has), *où* (where), *ou* (or). It is sometimes used in English, especially in poetry, over the *e* in final *-ed* to indicate that the syllable should be sounded separately; as, "O *cursèd* spite."

Acute accent (´). In French words, a mark placed over the close *e*, as in *ménage*. It also indicates stress, as in Spanish. In dictionaries, the acute accent indicates stressed or accented syllables; as, *pre'cept*, *precep'tor*. It is also used over a final *e* to show that the letter is to be pronounced; as, *café*, *Fouché*.

Circumflex (^). In French words, an accent placed over all vowels except *y*, usually to indicate that some contraction (frequently the omission of the letter *s*) has taken place; as, *fête*. The circumflex is sometimes used to denote a long vowel; as, *fâta obstant* (L., the Fates oppose), *câre* (as in Webster's pronunciation scheme).

Tilde (~). A mark placed over *n* in Spanish words when pronounced like *ni* in *onion*; as, *cañon*, *señor*. In Portuguese, it is called *til*, and is placed over the first vowel of a nasal diphthong; as, *São Paulo*.

Macron (—). A short horizontal mark indicating a long vowel or syllable; as, *pīla* (L., pillar), *blātant*.

Breve (˘). A curved mark indicating a short vowel or syllable; as, *pīla* (L., ball), *fāmish*.

NOTE.—The macron, breve, and circumflex are used in dictionaries to indicate the pronunciation. Other diacritical marks are made use of for the same purpose; but, as these special marks in one dictionary might mean something totally different in another, the editor and proof-reader must be guided by the scheme of pronunciation adopted by the particular book on which they are engaged.

The Apostrophe (')

RULE I. Insert the apostrophe to mark the place of a letter or letters omitted from contracted words; as, *e'er* for *ever*, *I'll* for *I will*, *don't* for *do not*, *it's* for *it is*, *tho'* for *though*. Such elisions occur principally in poetry and colloquial matter. If the contracted words are pronounced as distinct syllables, a space is required before the apos-

trophe; as, *give 'em to me*. When the contraction forms practically a distinct word, no space is needed; as, *can't*, *you'll*.

'Tis a lucky day, boy. — *A Winter's Tale*.

Barkis is willin'. — DICKENS.

'Cause I's wicked — I is. I's mighty wicked anyhow. I can't help it. — *Uncle Tom's Cabin*.

The apostrophe is also used to mark the omission of figures as well as of letters; as, *the class of '92*, *the spirit of '76*.

The apostrophe is *not* used when the word retains the first and last letters as well as its original sound; as, *Dr.*, *Jr.*, *Mr.* The apostrophe and the abbreviating period should not be used in the same word; as, *dep't* or *dept*.

Some printers use an inverted comma in the place of an apostrophe to indicate elision in names having the prefix *Mac* contracted; as, *M'Dougall*. Irish names, such as *O'Brien*, always have the apostrophe.

NOTE. — The words *canst*, *couldst*, *hadst*, *mayst*, *shouldst*, and *wouldst* are printed without an apostrophe.

For the use of the apostrophe with the plurals of letters, figures, and the like, see page 9, RULE XVIII.

RULE II. The apostrophe is used to indicate the possessive case of nouns. See page 12.

Travelling is a fool's paradise. — EMERSON.

The Hyphen (-)

The hyphen is used to connect the parts of a divided word or of a compound one. Its use has been fully explained in Chapters III and IV on the compounding and division of words respectively.

REFERENTIAL MARKS

Reference marks or signs are used principally to direct the reader from the text to a note. These marks are used in the following order:

* asterisk

† dagger or obelisk

‡ double dagger


§ section

|| parallels

¶ paragraph

When there are more than six notes on a page, these marks are doubled; as, **. In modern practice, it is more

usual to use superior figures or letters (that is, small figures or letters written above the line); as, 1, 2, 3, a, b, c. These marks are placed immediately after the word or sentence to which the note refers, with a corresponding sign preceding the note referred to. In books dealing with technical subjects or containing a large amount of statistical matter, superior figures might lead to confusion; hence, in such works, the conventional signs are more commonly used. One style of reference marks should be followed for all the notes in a book.

Other reference marks are: the **index** or "**fist**" () , and the **asterism** (*, *). These signs are sometimes placed at the beginning of a paragraph or note to which it is desired to draw special attention.

CHAPTER VII

ABBREVIATIONS

Abbreviations or "shortenings" are made use of in writing to save time and space. The commonest form of abbreviation is to use the initial letter; as, L. for *Latin*, U.S. for *United States*, F.R.G.S. for *Fellow of the Royal Geographical Society*. In order to prevent ambiguity, additional letters are sometimes added to the initial; as, *fo.* or *fol.* for *folio*, *nol. pros.* for *nolle prosequi*, *Minn.* for *Minnesota*. Sometimes a word is contracted by the omission of intermediate letters; as, *dept.* or *dep't* for *department*, *Messrs.* for *Messieurs*, *Skt.* for *Sanskrit*. When two words are contracted into one, an apostrophe is commonly used instead of an abbreviating period; as, *I'd* for *I would*, *he'll* for *he will*, *don't* for *do not*. Another peculiarity of abbreviations is the doubling of letters to denote a plural or a superlative; as, LL.B. for *Bachelor of Laws*, MSS. for *manuscripts*, ff. for *folios*, SS.D. for *Sanctissimus Dominus* — a title of the Pope.

Abbreviations of single words and of phrases are very common in ancient writings. The copiers of manuscripts made free use of these labor-saving devices. Greek manuscripts abound in such; while among the Romans the marks of abbreviation, called *notæ* or *compendia scribendi*, numbered more than five thousand. Throughout the Middle Ages, the Roman abbreviations were as familiar as Latin itself. We find them first on inscriptions and coins, then in manuscripts, and later in charters and other legal documents. Their use in legal instruments was prohibited by an act of Parliament in the reign of George II.

This introduction will prepare the student for a number of unfamiliar abbreviations in the course of his professional reading; such, for instance, as S.P.Q.R. (the classical *Senatus Populusque Romanus* and not the modern "Small Profits and Quick Returns"), Q.B.F.F.Q.S. (*quod bonum felix faustumque sit* — "May it be good, fortunate, and prosperous").

Many of the abbreviations used by the earlier writers consisted in part of superior letters, that is, letters written above the line, as *w^d* for *would*, *sh^d* for *should*. The pen can make these very readily; but they are a nuisance to a compositor. The delay and additional expense soon made these superior-letter abbreviations unpopular with printers.

The old method of writing *the* (*ye*) was often mistaken for an abbreviation and printed *y^e*. In Anglo-Saxon, the *th* represented a single letter called *thorn* (*þ*). Through confusion with the Old English *ȝ* (*p*), the digraph was indicated in type by *ȝ*. The pronunciation is not affected by the old spelling; it is wrong to pronounce *y^e* like the pronoun *ye*.

The printing press has furnished us with new standards, and today we regard abbreviations as objectionable when appearing in ordinary descriptive text. With a few exceptions, such as *e.g.*, *i.e.*, *viz.*, *etc.*, *q.v.*, *a.m.*, *p.m.*, A.D., B.C., abbreviations of ordinary words are rarely met in good English prose. Abbreviations of degrees and other lettered adornments are, of course, correctly used with the name. Abbreviated forms are also properly used in tabular work, footnotes, side notes, and the like. They are likewise employed in dictionaries, glossaries, concordances, gazetteers, grammars, and in textbooks generally, where the frequent recurrence of certain terms makes abbreviation desirable, both from the reader's standpoint and from the publisher's.

Many abbreviations that are correctly used in conjunction with other expressions are wrong if used alone. The absurdity of using abbreviations in ordinary descriptive matter is clearly seen in the following example:

Gen. Pershing, the pop. com. of the A.E.F., left by an early p.m. train from the Penna. station, N. Y. City, en route to Frisco and the mts. of the W. He was accompanied by the adj. gen., the A. C. of S., and a Can. friend from Alta. The gen. recognized a no. of capt. and lieuts. on the R.R. platform, and shook hands with a no. of gents., including a w.k. sen. and an old coll. chum (now a rep. in Cong.), that came to see him off.

For the reputation of the press, we hasten to explain that this verbal atrocity has never before appeared in print.

GENERAL RULES. (1) A full point or period must follow all abbreviations, except chemical and mathematical symbols and certain contracted proper names (*see* COUNTY).

Abbreviated forms that have entered into regular colloquial use and are used as complete words in themselves are not followed by the abbreviating period; as, *gym* for *gymnasium* or *gymkhana*, *pop* for *popular concert*.

(2) When an abbreviation ends a sentence, do not add a second period; as, he lives in Springfield, Mass.

(3) Initials comprising a single abbreviation should not be divided at the end of a line; for instance, the abbreviation F.R.G.S. must not be written F.R.- at the end of one line and G.S. at the beginning of another.

(4) A separating space should not be inserted between the letters of any single unit, but there should be a space to separate one unit from another; as, Prof. A. H. Church, M.A., F.R.S., and not M. A., F. R. S.

And. The character & should not be used in the text: it is allowable only in the names of firms; as, Sears, Roebuck & Co., Merchants & Miners' Transportation Co. This character is known as the *ampersand*, a corruption of *and per se and*, that is, "& by itself makes *and*." It is actually a contraction of the Latin *et*, as is quite apparent in the form &.

Many writers, especially in England, use this form of *and* in handwriting generally. When this is done, the printer should spell out the word in print, unless for some special reason an exact copy of the manuscript is required.

If to this character we add the letter *c* (&c., &c.), we form the contraction for *et cetera*. Another and commoner form of the contraction is *etc.*, which is the only one that is permissible in the text. As a general rule, it is better to avoid the use of *et cetera* or its contractions, and use instead "and so forth," "and so on," "and the like," "and the rest."

Bible. Books of the Bible should be written out whenever possible; but when abbreviations are necessary, as in notes and references, the following abbreviations may be used:

OLD TESTAMENT (O.T.)

Gen. xiv. 22	1 Kings	Eccles.	Obad.
Exod.	2 Kings	Song of Sol.	Jonah
Lev.	1 Chron.	Isa.	Mic.*
Num.	2 Chron.	Jer.	Nah.*
Deut.	Ezra	Lam.	Hab.
Josh.*	Neh.	Ezek.	Zeph.
Judg.*	Esth.*	Dan.	Hag.
Ruth	Job	Hos.*	Zech.
1 Sam.	Ps.	Joel	Mal.
2 Sam.	Prov.	Amos	

NEW TESTAMENT (N.T.)

Matt.	2 Cor.	1 Tim.	2 Pet.
Mark	Gal.	2 Tim.	1 John
Luke	Eph.	Titus	2 John
John	Phil.	Philem.	3 John
Acts	Col.	Heb.	Jude
Rom.	1 Thess.	Jas.	Rev.
1 Cor.	2 Thess.	1 Pet.	

APOCRYPHA

1 Esdras	Rest of Esth.	Song of Three	Pr. of Manasses
2 Esdras	Wisd. of Sol.	Childr.	1 Macc.
Tobit	Eccles.	Susanna	2 Macc.
Judith	Baruch	Bel and Dragon	

*Where space permits, these words are preferably spelled out.

Christian names. Well-known Christian names should as a rule be spelled in full, especially when appearing in the body of the text. In signatures, tables, and other places where abbreviations are necessary, use the forms *Danl.*, *Saml.*, *Thos.*, etc., without an apostrophe. Shortened forms of names are not always abbreviations: many people are christened simply *Ben*, *Ed*, *Fred*, *Sam*, *Will*, and the like; hence, care must be taken to follow copy in all cases.

Compass directions. Single letters should be followed by a period; compound terms should be set close up, but with a period at the end; as, N., S., E., W., NE., NNW.

County. Abbreviated forms of certain English counties require no period; as, *Bucks* (Buckinghamshire), *Hants* (Hampshire), *Herts* (Hertfordshire), *Lancs* (Lancashire), *Salop* (Shropshire), *Wilts* (Wiltshire), *Yorks* (Yorkshire).

Days of the week. The days should always be printed in full in the text; but where a narrow measure or other

space consideration makes abbreviation necessary, the following should be used:

Sun., Mon., Tues., Wed., Thurs., Fri., Sat.

If still shorter abbreviations are required, the Dewey method used in the public libraries may be employed:

Su., M., Tu., W., Th., F., St.

Months. The names of months should be printed in full in the text of an ordinary book and in the body of a letter. When abbreviations are necessary, use the following:

Jan.	Apr.	Oct.
Feb.	Aug.	Nov.
Mar.	Sept.	Dec.

May, June, and July should not be abbreviated.

In tabular matter and wherever great condensation is essential, the Dewey method of abbreviating the months is recommended:

Ja.	Ap.	Ju.	O.
F.	My.	Ag.	N.
Mr.	Je.	S.	D.

The abbreviations *inst.*, *prox.*, and *ult.*, though common in correspondence and commercial work, should not be used in the text of books.

Sizes of books. The ordinary sizes of books, when occurring in the text, should be spelled out. In catalogues and the like, where contractions are advisable, the following signs should be used:

4to or 4° — quarto	24mo or 24° — twenty-four-mo
8vo or 8° — octavo	32mo or 32° — thirty-two-mo
12mo or 12° — duodecimo	36mo or 36° — thirty-six-mo
16mo or 16° — sextodecimo	48mo or 48° — forty-eight-mo
18mo or 18° — octodecimo	64mo or 64° — sixty-four-mo

Note the absence of the abbreviating period after 4to, etc. The sizes in the second column are rarely used.

States and Territories. The names of all States and Territories of the United States should be spelled out when occurring alone. When coming after the name of a city, town, village, fort, mountain, river, or any other geographical term, they should be printed in full whenever the character of the book will allow. When abbreviations

have to be made, as in gazetteers and guidebooks, use the following official abbreviations:

Alabama	Ala.	Nevada	Nev.
Arizona	Ariz.	New Hampshire	N. H.
Arkansas	Ark.	New Jersey	N. J.
California	Calif.	New Mexico	N. Mex.
Colorado	Colo.	New York	N. Y.
Connecticut	Conn.	North Carolina	N. C.
Delaware	Del.	North Dakota	N. Dak.
District of Columbia	D. C.	Oklahoma	Okla.
Florida	Fla.	Oregon	Oreg.
Georgia	Ga.	Pennsylvania	Pa.
Illinois	Ill.	Philippine Islands	P. I.
Indiana	Ind.	Porto Rico	P. R.
Kansas	Kans.	Rhode Island	R. I.
Kentucky	Ky.	South Carolina	S. C.
Louisiana	La.	South Dakota	S. Dak.
Maine	Me.	Tennessee	Tenn.
Maryland	Md.	Texas	Tex.
Massachusetts	Mass.	Vermont	Vt.
Michigan	Mich.	Virginia	Va.
Minnesota	Minn.	Washington	Wash.
Mississippi	Miss.	West Virginia	W. Va.
Missouri	Mo.	Wisconsin	Wis.
Montana	Mont.	Wyoming	Wyo.
Nebraska	Nebr.		

Alaska, Canal Zone, Guam, Hawaii, Idaho, Iowa, Ohio, Samoa, Utah, and Virgin Islands should not be abbreviated.

Temperatures. Abbreviate as follows: F. for *Fahrenheit*; C. for *centigrade* (lower-case initial); Cels. for *Celsius*; R. for *Réaumur*; as, 100° C. is equal to 212° F.

Time of day. Use a.m. and p.m., if immediately connected with figures; as, 9 a.m., 7.30 p.m. Small capitals are sometimes used, but the best practice is to use lower-case letters. Spell out such phrases as *half-past three, a quarter to five*.

Titles. Civil, military, and naval titles should not be abbreviated unless followed by initials or Christian names. See page 161.

United States. Abbreviate if preceding the name of a Government vessel; as, *U.S.S. George Washington*. Spell in full in ordinary composition; as, *the United States, United States Senator, United States Army, United States Navy*. In footnotes, tables, and the like, use the abbreviated form; as, *U.S. Senator, U.S. Army, U.S. Navy*.

SIGNS AND SYMBOLS

Used in Writing and Printing

CHEMICAL

Note that no abbreviating period is placed after any chemical symbol.

<i>Elements</i>	<i>Symbols</i>	<i>Elements</i>	<i>Symbols</i>
Aluminium	Al	Molybdenum	Mo
Antimony (<i>stibium</i>)	Sb	Neodymium	Nd
Argon	A	Neon	Ne
Arsenic	As	Nickel	Ni
Barium	Ba	Niobium	Nb
Beryllium	Be	Nitrogen	N
Bismuth	Bi	Osmium	Os
Boron	B	Oxygen	O
Bromine	Br	Palladium	Pd
Cadmium	Cd	Phosphorus	P
Cæsium	Cs	Platinum	Pt
Calcium	Ca	Potassium (<i>kalium</i>)	K
Carbon	C	Praseodymium	Pr
Cerium	Ce	Radium	Ra
Chlorine	Cl	Rhodium	Rh
Chromium	Cr	Rubidium	Rb
Cobalt	Co	Ruthenium	Ru
Columbium	Cb	Samarium	Sa or Sm
Copper (<i>cuprum</i>)	Cu	Scandium	Sc
Dysprosium	Dy	Selenium	Se
Erbium	Er	Silicon	Si
Europium	Eu	Silver (<i>argentum</i>)	Ag
Fluorine	F	Sodium (<i>natrium</i>)	Na
Gadolinium	Gd	Strontium	Sr
Gallium	Ga	Sulphur	S
Germanium	Ge	Tantalum	Ta
Glucinum	Gl	Tellurium	Te
Gold (<i>aurum</i>)	Au	Terbium	Tb or Tr
Helium	He	Thallium	Tl
Hydrogen	H	Thorium	Th
Indium	In	Thulium	Tm
Iodine	I	Tin (<i>stannum</i>)	Sn
Iridium	Ir	Titanium	Ti
Iron (<i>ferrum</i>)	Fe	Tungsten or Wolfram (<i>wol-</i> <i>framium</i>)	W
Krypton	Kr	Uranium	U
Lanthanum	La	Vanadium	V
Lead (<i>plumbum</i>)	Pb	Xenon	X or Xe
Lithium	Li	Ytterbium	Yb
Lutecium	Lu	Yttrium	Y
Magnesium	Mg	Zinc	Zn
Manganese	Mn	Zirconium	Zr
Mercury (<i>hydrargyrum</i>)	Hg		

When any of the above symbols stands by itself, it indicates one atom of the element it represents. Thus, H stands for one atom of hydrogen, O for one atom of oxygen, and Cl for one atom of chlorine.

When a symbol has a small figure or number underwritten, and to the right of it, such figure or number indicates the number of atoms of the element. Thus O_2 signifies two atoms of oxygen, S_5 five atoms of sulphur, and C_{10} ten atoms of carbon.

When two or more elements are united to form a chemical compound, their symbols are written one after the other, to indicate the compound. Thus H_2O means water, a compound of two atoms of hydrogen and one of oxygen.

To express more than one molecule, a large figure is prefixed; thus, $2H_2O$ represents two molecules of water.

MATHEMATICAL

+	Plus		to indicate functions; as,
-	Minus		ϕ , ϕ' , ψ , π , and the like.
\pm	Plus or minus	d	Differential
\mp	Minus or plus	δ	Variation
\times	Multiplied by *	Δ	Finite difference
\div	Divided by	D	Differential coefficient
=	Equals	\int	Integral
>	Is greater than	Σ	Sum
<	Is less than	π	The number 3.14159265+;
\sim	The difference between		the ratio of the circumfer-
∞	Is proportional to		ence of a circle to its diam-
:	and :: Signs of geometrical		eter, of a semicircle to its
	proportion; as, $a:b::c:d$; that		radius, and of the area of a
	is, a is to b as c is to d .		circle to the square of its
\therefore	Therefore		radius.
\because	Since or because	$^{\circ}$	Degrees of arc
∞	Infinity	'	Minutes of arc
\angle	Angle	"	Seconds of arc
\perp	Right angle	h	Hours
\perp	Perpendicular to	m	Minutes
\parallel	Parallel	s	Seconds
\bigcirc	Circle	' , " , ' , ' , etc.	Accents used to
\frown	Arc of a circle		mark quantities of the same
\triangle	Triangle		kind which are to be dis-
\square	Square		tinguished; as, a' , a'' , a''' ,
\square	Rectangle		etc., which are usually read
$\sqrt{\text{or } \sqrt{}}$	Root or radical		a prime, a second, a third,
—	Vinculum		etc.
()	Parentheses	$^1, ^2, ^3, ^n$, etc.	Indices placed above,
[]	Brackets		and at the right hand of,
{ }	Braces		quantities to denote that
			they are raised to powers of
f or F	Function; other letters		the degrees so indicated; as,
	or signs are frequently used		a^2 , the square of a .

* This is also indicated algebraically by a dot.

MEDICAL

$\overline{\text{ss}}$	(Gr. $\acute{\alpha}\nu\acute{\alpha}$) Of each	$\overline{\text{ss}}$	Dram
$\overline{\text{ss}}$	(L. <i>Recipe</i>) Take	$\overline{\text{ss}}$	Scruple
$\overline{\text{ss}}$	Ounce	$\overline{\text{ss}}$	(L. <i>Congius</i>) Gallon
$\overline{\text{ss}}$ i or $\overline{\text{ss}}$ j	One ounce	$\overline{\text{ss}}$ 0 or 0	(L. <i>Oclarius</i>) Pint
$\overline{\text{ss}}$ ss	Half an ounce	$\overline{\text{ss}}$ $\overline{\text{ss}}$	Fluid ounce
$\overline{\text{ss}}$ iss	One ounce and a half	$\overline{\text{ss}}$ $\overline{\text{ss}}$	Fluid dram
$\overline{\text{ss}}$ ij	Two ounces	$\overline{\text{ss}}$ or $\overline{\text{ss}}$	Minim or drop

Quantities are always recorded in lower-case letters, *j* usually taking the place of a final *i*; as, $\overline{\text{ss}}$ viij.

MISCELLANEOUS

\rightarrow	Broad arrow:— a mark placed upon British government stores.	♀	Female:— used in zoölogy.
\times or $+$	Made by persons unable to write, when they are required to execute instruments.	$<$	Derived from
	his	$>$	Whence is derived
	John \times Smith	$+$	An
	mark	$*$	Assumed
♂ ♂	Male:— used in zoölogy.	\dagger	Died:— used in genealogies, etc.
		μ	Micron; magnetic permeability
		$m\mu$	Millimicron
		Φ	Farad

MONETARY AND COMMERCIAL

$\text{\$}$	Dollar or dollars	lb.	Pound or pounds (in weight)
¢	Cent or cents	¢	Per
£	Pound or pounds (sterling)	$\%$	Per cent; order of
£E	Egyptian pound or pounds	$@$	At or to
$/$	Solidus:— originally a long <i>s</i> (<i>f</i>), abbreviation for shilling.	a/c	Account
M. or Mk.	Mark or marks	B/L	Bill of Lading
R. or Re.	Rupee	L/C	Letter of Credit
R. or Rs.	Rupees. A lac (100,000 rupees) is written Rs. 1,00,000.	$\%$	Care of
		'	Foot or feet
		'	Inch or inches
		\times	By; as, a room 10' \times 14'.
		$\#$	Number or numbered

CHAPTER VIII

FIGURES AND NUMERALS

Figures do not ordinarily present much difficulty. The only question is when to use figures and when to spell out the words. The purpose of this chapter is to make this difference clear.

When not to use Figures

Let us first consider when *not* to use figures but when to express the number in words:

(1) In straight reading matter, numbers should be spelled out, especially when isolated or of infrequent occurrence; but figures should be used when three or more sets of numbers form a distinct group.

(2) Spell out **round numbers**, such as *five thousand, ten million*. Ordinarily, numbers are better expressed in hundreds than in thousands; as, *fifty-two hundred, nineteen hundred and twenty-two*. In legal documents, dates are always expressed in thousands; as, *one thousand nine hundred and twenty-two*. The word *and* should always be inserted before tens, units, and fractions; as, three hundred *and* eight; one hundred *and* seven *and* one tenth.

Of the three hundred grant but three,
To make a new Thermopylæ! — BYRON.

(3) In bookwork generally, spell out **all numbers under one hundred**, unless they occur in groups. In narrow-gauge work, as in most two-column matter and in many newspapers, it is customary to spell out all numbers from one to ten and to use figures for higher numbers.

(4) Spell out **numbers at the beginning of sentences**, regardless of whether the numbers occur singly or in groups. It may sometimes be necessary to reconstruct the sentence in order to avoid spelling out the number. In statistical or technical matter, this rule is commonly departed from.

Seven years, my Lord, have now passed since I waited in your outward rooms or was repulsed from your door. — SAMUEL JOHNSON.

Eight hundred and fifty men, 640 women, and 135 children were endangered by the collision.

(5) Spell out **indefinite amounts**; as, *six* or *seven* miles.

(6) Spell out **numbers and dates in formal and legal documents**. They are less liable to error and alteration.

(7) Spell out **numerical names of streets**; as, *Forty-second* Street, *Fifth* Avenue. In directories and similar books, exigencies of space require street names to be in figures.

(8) Spell out numbers of **centuries**; as, *twentieth* century.

(9) Spell out **fractions** when they occur alone; as, *one half*, *two thirds*.

(10) Spell out **degrees of inclination**; as, an angle of *forty-five* degrees.

When to use Figures

Generally speaking, the above rules regarding the spelling out of numbers do not apply in books of a statistical or technical character. In catalogues, commercial printing, and in all books where compactness is essential, figures are more commonly employed. In numbers that qualify each other, it is better to spell out the first number and put the second number in figures; as, *twelve* 6-inch guns, *nine* 9-room houses.

When large amounts are printed, the thousands should be separated by a comma, but without a following space; as, 75,450; 1,259,780. It is not imperative to use the comma for four figures only; as, 6439. The comma should never be inserted in dates; as, 1922.

As a general rule, use figures for the following:

(1) **Degrees of heat**; as, 90° F. Cf. RULE 10 above.

(2) **Specific gravity**; as, the specific gravity of gold is 19.27.

(3) **Atomic weight**; as, the atomic weight of gold is 197.2.

(4) **Pages, chapters, sections, etc.**, of a book or document.

(5) **Street numbers of houses**; as, 27 High Street. Street numbers should not be followed by a comma, as is frequently done in England.

(6) **Mixed numbers**; as, $19\frac{1}{2}$, $6\frac{2}{3}$. Isolated fractions should always be in words. Cf. RULE 9, page 105.

(7) **Regiments**; as, the 107th Regiment. The *corps* is better expressed in words; as, *First Corps*.

(8) **Results of ballots**; as, 46 for, 38 against.

Date

When the day is placed before the month, it should be printed thus: 1st June, 1922; 2d May; 3d September; 15th March. But when the figures follow the month, the sign of the ordinal is omitted; as, June 1, 1922; May 2. In British practice, the usual order is day, month, year; as, 1 June, 1922. This difference of usage leads to confusion when the date is represented entirely by figures. Thus 5/4/22 in American practice would mean May 4, 1922, while to the British the same figures would mean April 5, 1922. A comma should never be placed between the figures of the year.

When the date is spelled out, as in formal documents, it should be in this style: *the twelfth day of February*, or *the twelfth of February*. Names of days and months should be spelled out; as, *Wednesday*, *December*. The words *instant*, *proximo*, and *ultimo* should preferably be spelled out.

NOTE.—In using the ordinals *second* and *third*, the forms **2d** and **3d** are preferable to **2nd** and **3rd**.

Time of Day

Specific time should be in figures, the hour and minutes being separated by a full point. The figures should be followed by the abbreviation *a.m.* or *p.m.* in roman lower case; as, 9.45 a.m. Sometimes the period is inverted; as, 9'45 a.m. When the time is spelled out, the letters *a.m.* and *p.m.* must never be inserted. Say "three o'clock in the morning," "five in the afternoon"; *not* "three a.m.," "five p.m." Such phrases as *half-past one*, *a quarter to four*, are better spelled out in ordinary bookwork. Duration of time should be spelled out; as, *half an hour*, *five days*, *seven months*.

Money

In designating a sum of money, note the following rules:

(1) When there are no cents, omit the ciphers for cents, also the decimal point; as, \$350, *not* \$350.00.

(2) In English currency, omit figures for shillings and pence when there are none; as, £20, *not* £20. 0s. 0d.

(3) Do not use the dollar sign (\$) for sums less than one dollar; as, twenty-five cents, *not* \$0.25.

(4) Use the dollar sign and figures when a sum amounts to a number of dollars and cents; as, it costs \$2.75.

(5) When a sum of money in dollars (without any cents) stands unaccompanied by other figures in the text, spell out the amount if it can be expressed in one or two words; as, *five, fifteen, one hundred, five thousand, one million dollars*. For other numbers, use the dollar sign and figures; as, \$158, \$563, \$7,450, \$1,750,000.

NOTE.—When a sum of money or a number is spelled out, it should not be repeated in figures in parentheses except in commercial or legal documents. When a sum is repeated in figures, the parentheses should follow the complete expression; as, fifteen dollars (\$15), *not* fifteen (\$15) dollars. If the dollar sign were omitted, it would be correct to place the figures in parentheses immediately after the number; as, fifteen (15) dollars.

ROMAN NUMERALS

The numerals most commonly used are made from combinations of the following capital letters: I, V, X, L, C, D, M.

1 = I	19 = XIX	500 = D or ID
2 = II	20 = XX	600 = DC or IDC
3 = III	30 = XXX	700 = DCC or IDCC
4 = IV or IIII	40 = XL	800 = DCCC or IDCCC
5 = V	50 = L	900 = CM or DCCCC or IOCCCC
6 = VI	60 = LX	
7 = VII	70 = LXX	1000 = M or CIO
8 = VIII	80 = LXXX	2000 = MM or CIOCIO
9 = IX	90 = XC	3000 = MMM
10 = X	100 = C	4000 = M \overline{V} or MMMM
11 = XI	200 = CC	5000 = \overline{V} or ∞ or IDO
14 = XIV	300 = CCC	
18 = XVIII	400 = CCCC or CD	1922 = MCMXXII

In ancient manuscripts, *four* is written IIII instead of IV. This form of the numeral is still retained on clocks, but is no longer used in books. The old form of the numeral D (IO) is never used in modern books.

Roman numerals are set in capitals, small capitals, and lower case.

Capitals are used for:

- (1) Dates in title-pages and chapter headings.
- (2) Divisions of books; as, PART I, BOOK II, CHAPTER IV.
- (3) Cantos or minor divisions in poetry; as, CANTO V.
- (4) Potentates; as, Edward VII, Leo XIII.
- (5) Centuries and dynasties; as, XXth century, XIXth dynasty.
- (6) Legislative acts; as, Act XVI of 1921.
- (7) Contrast for arabic figures; as, Class III, Series 5.

Small capitals are used similarly to lower-case numerals when further contrast is desired; as, Part III, book iv, chap. xxxi, para. 6, page 340 (*or* III. iv. xxxi. ¶ 6, p. 340); Part II, canto xi, st. vii, l. 3 (*or* II. xi. vii. 3).

Lower-case numerals are used for:

- (1) Paging of preliminary matter.
- (2) Footnotes.
- (3) Quantities in medical works.
- (4) Numbers of sections in legislative acts.
- (5) Chapters (in the text), especially when referring to the Bible; as, Proverbs xxviii. 20.
- (6) Subdivisions or clauses. When lower-case numerals are used for this purpose they are generally placed in parentheses; as, (i), (ii).
- (7) Divisions and subdivisions of plays; as, *Macbeth*, V. iii. 40. Instead of using capitals for the Act and lower-case numerals for the Scene, dramatic references are often indicated thus: *Macbeth*, v. 3. 40.

CHAPTER IX

SIZES AND STYLES OF TYPE

A **type** is a rectangular block, usually of metal, bearing a letter, figure, etc., in relief on its upper end or face. The shank or rectangular outline of the type is called the *body*. The *face* is the portion of the upper end of the type which comes in contact with the paper during the operation of printing. The vertical stroke of a type face or letter is called the *stem*. The short crosslines at the ends of letters are called *serifs*. They are used especially as a finish to capitals, as in M, G, I. The part of the face which projects beyond the body, as in the extremities of the italic *f* and *j*, is called the *kern*.

A complete assortment of types is called a *font* or (especially in Great Britain) *fount*. Every font of roman type in the sizes from pearl (5 point) to great primer (18 point) comprises three series of characters: capitals, small capitals, and lower-case or small letters. The number of characters in a font varies according to the purpose for which the type is to be applied. An ordinary font of roman usually contains 180 characters.

In the composing room, type is kept in **cases** or shallow wooden trays divided into separate compartments or boxes. For the composition of ordinary copy in roman, two cases are necessary, known respectively as the *upper case* and the *lower case*, so called from the position that they occupy on the stand. The **upper case** contains capitals, small capitals, and minor sorts; the **lower case** contains the small letters, also figures, points, spaces, and quadrats.

Double letters or ligatures are types with two or more letters cast on one body. They include the diphthongs Æ, Œ, œ, æ, œ, and ff, fi, fl, ffi, ffl. The letters in ligatures are joined to prevent injury to the kerns of the letter f when it is followed by one of the ascending letters i, f, or l. In some fonts of type, the characters ct and st are also ligatures.

The Point System

The width of a letter obviously varies; for instance, the letter *m* is considerably wider than the letter *i*. But whatever the variation in the width of the various letters, so long as the depth of the body is uniform in any given size of type, the printer will have no difficulty in lining them up. Formerly, each foundry established a standard of its own, the type faces being built upon bodies that adhered to no set measurement. The result was that if a printer purchased fonts from two or three different foundries, the type from one foundry would not justify with that of another, although it bore the same distinguishing name. This inconvenience was overcome by a common agreement on the part of the foundries to standardize the sizes of type. This new standardization, known as the **point system**, was finally adopted by the United States Type Founders' Association in 1887 and is now almost as universally recognized as the metric system.

The standard pica (■) was divided into twelfths called *points*, every type body being made to consist of a given number of these points. In actual measurement, a point is .01384, or nearly one seventy-second of an inch. Approximately six picas equal one inch: they measure actually .99648 of an inch. Upon this standard of measurement all type is now manufactured. The old names of *long primer*, *bourgeois*, *brevier*, etc., have largely been displaced by their point measurements — ten, nine, and eight point respectively. At the present day, type, spaces, and quadrats from one foundry can be used with those bearing the same point number of any other American or British foundry.

The point system is applied also to the width as well as to the depth of the type body; in other words, the "set" or width of each type is fixed at a given number of points or fraction thereof. By this means, accurate justification is made easy, since each line, though containing various letters and spaces, consists of the same number of *units*.

The following illustrations give the names of the older bodies and their nearest equivalents in points, together with the number of words to the square inch.

OLD NAME	SPECIMEN	POINT SIZE	WORDS TO SQ. INCH	
			Solid	Leaded
Pearl.....	abcdefghijklmnopqrstuvwxyz	5	69	50
Agate.....	abcdefghijklmnopqrstuvwxyz	5½	65	43
Nonpareil.....	abcdefghijklmnopqrstuvwxyz	6	47	33
Minion.....	abcdefghijklmnopqrstuvwxyz	7	38	27
Brevier.....	abcdefghijklmnopqrstuvwxyz	8	32	22
Bourgeois.....	abcdefghijklmnopqrstuvwxyz	9	28	21
Long primer...	abcdefghijklmnopqrstuvwxyz	10	21	16
Small pica.....	abcdefghijklmnopqrstuvwxyz	11	17	14
Pica.....	abcdefghijklmnopqrstuvwxyz	12	14	11
English.....	abcdefghijklmnopqrstuvwxyz	14	11	7
Great primer...	abcdefghijklmnopqrstuvwxyz	18	7	5

There are sizes still smaller, though not of much practical value: 4½ point (*diamond*), the smallest type regularly cast; 4 point and 3½ point (*brilliant*), occasionally used for printing miniature editions; 3 point (*excel-sior*), used for music, piece fractions, and borders only. "Piece fractions" is a printing term, and means fractions made in two pieces, with a bar cast on the denominator or numerator or set diagonally between the parts, as $\frac{2}{3}$ or $\frac{2}{3}$.

At the other end of the scale, the types larger than eighteen point (*great primer*) are: 24 point (*double pica*, or *two-line pica* as it is called by the British); 30 point (*five-line nonpareil*), much used for headings in newspapers and magazines; 36 point (*double great primer*), used chiefly for display headings; 42 point, a less common size, but included in some modern faces; 48 point (*canon*, so called from its early use in the leading lines or paragraphs of the church canons) is four times the height of pica and is about three fifths of an inch deep. Two larger sizes, namely 60 point (or *five-line pica*) and 72 point (or *six-line pica*) complete the standard sizes used in modern printing plants. The principal use of the large sizes from 30 point up is for display work. The average newspaper, in its

news and advertisements combined, utilizes almost all the sizes enumerated in this chapter.

The reader should first familiarize himself with the common book sizes, namely, twelve point, eleven point, ten point, eight point, and six point. He should so train his eyes that he can immediately recognize the type used in any printed matter. If there are six solid lines to the inch, the size is twelve point ($72 \div 6 = 12$); if there are nine lines to the inch, the size is eight point ($72 \div 9 = 8$). If the type is leaded, the width of the lead must be taken into consideration, and fewer lines will occur to the inch. For example, six point with two-point leads makes only nine lines to the inch instead of twelve.

Type Measurement

Type is measured by the size of the body and not by the size of the face; in other words, the name of the size of type indicates the height only and not the width.

In typography, the unit of measurement is the **em**, that is, the square of the body of any size of type. The em is used in calculating the cost of composition and the sizes of pages. It is also used to denote the length of spaces, dashes, etc. Obviously, the em quad varies in size according to the size of the type used: the smaller the type, the greater the number of ems to a page. A given amount of copy will require practically the same number of ems regardless of the size of type used; hence, the cost of composition will be about the same for large or small type. Remember that it is the *space* that is measured, regardless of the number of individual types represented. The length of this page is forty-two ems of ten point, and the width, twenty-five ems, a total of 1,050 ems of ten point. The typical newspaper column is thirteen and one-half ems wide. A column in a paper like the *New York World* contains about 3,800 ems, solid measure. No matter whether the page is solid or leaded, the actual space covered by the composition is measured and charged for. When mixed sizes of type are used, the cost of each size is figured separately.

For purposes of ordinary measurement, the pica em quad (or simply "pica ") is always understood when the

word *em* is used alone. Thus, if a column is said to be thirteen ems wide, the meaning is that the width is equal to thirteen em quads of pica (or thirteen picas). If a printer were ordered to make the pages of a book thirty-six ems long, he would make them thirty-six ems of pica, even though the matter should be set up in eight point or any other size of type.

Solid and Leaded Matter

Solid. When lines of type are as close together as they can be set, in other words, when no leads have been inserted between the lines, the composition is said to be *solid*. This paragraph is an illustration of ten point set solid.

Leaded. When it is desired to produce a larger blank space between the lines, the effect is produced by *leading* (pronounced *led'ing*), or the insertion of thin pieces of soft type metal called *leads*. These leads, like the spaces and quadrats that separate words, are slightly lower than the type, so that they do not appear in print. The use of leads reduces the number of lines in a page and gives the type a more distinct appearance. Large types require thick leads; small types, thin leads. The usual thicknesses of point leads are: 1 point (known as "12 to pica" because 12 leads equal one line of pica), 2 point (6 to pica), 3 point (4 to pica), and 4 point (3 to pica). This paragraph is set in ten point separated with two-point leads. The relative thicknesses of leads will be better understood by the following illustration:

Thickness of a 1-point lead

Thickness of a 2-point lead

Thickness of a 3-point lead

Thickness of a 4-point lead

Double-leaded. When still wider spacing is required, double leads (and occasionally triple leads) are inserted between the lines. This paragraph is an illustration of double-leading.

Bastard types are types with faces not in proportion to the body, such as a ten-point face on an eleven-point body. A small face is sometimes cast on a large body to give the appearance of leaded type. On the other hand, a large face is sometimes cast on a small body to make the print more compact, as a seven-point face on a six-point body.

Styles of Type

A great variety of names has been given by type founders to the faces of type issued by them. The faces of bookwork type are made up of thick and thin strokes with fine serifs, and are either *modern face* or *old style* in shape.

The chief differences in the shape of the **modern face** and the **old style** are that the latter has a more uniform thickness of stem, its hair lines are sharper and connected with the stem by angular lines, while those of the former meet at right angles or are slightly arched inside as if formed of segments of circles. The general effect of the old style is that of angularity; of the modern face, that of roundness and symmetry.

This is Modern Face
This is Old Style

In regard to figures, there is also a difference: the modern-style figures 1234567890 are all ascending; the old-style 6 and 8 are ascending, 3, 4, 5, 7, and 9 are descending, and 1, 2, and 0 are short. This difference in size and line of the old figures enables them to be read with ease, and for this reason they are often supplied with modern-face roman fonts intended for mathematical works.

These are modern-face figures: 1234567890. These are old-style figures: 1234567890.

There is a great variety of faces of both old-style and modern-face types. The difference in appearance is due

(1) to modifications of the thickness of stem, distinguished as *light*, *medium*, or *heavy* face; (2) to alterations in the proportion of the depth of the body covered by the face, as in *full*, *bold*, or *open* face; and (3) to deviations from the standard width; as, *condensed*, *extracondensed*, *broad-faced*, *expanded*, or *extended* letters.

The following are examples of some of the more important varieties of types:

ROMAN	Roman
ITALIC	<i>Italic</i>
SCOTCH FACE	Scotch Face
CASLON OLD STYLE	Caslon Old Style
BOLDFACE	Boldface
CHELTENHAM	Cheltenham
BODONI	Bodoni
ANTIQUE	Antique
GOTHIC	Gothic

Script

Typewriter

Old English

Cloister

Type families. A "family" is a group of related variations of a particular design of letter. Many faces of types are now made in families, so that in advertisements and other matter where variety is necessary, such diversity can be obtained without sacrificing the harmony of appearance. **Cheltenham** is an illustration of a large type family. This type can be had in the following faces: Cheltenham, Cheltenham italic, Cheltenham extended, Cheltenham bold, Cheltenham bold italic, Cheltenham bold extended, Cheltenham bold condensed, and Cheltenham bold extracondensed. These variations enable a printer to make suitable contrasts between headlines and body matter, while securing harmony of design in the types employed for both.

CHAPTER X

ITALIC

ITALIC is a style of type in which the letters slope to the right, as in this sentence. In manuscript, one line is drawn underneath the word or words to be italicized by the printer.

Italic was formerly employed for general bookwork, but its use for such work is no longer popular. It is still sometimes used for prefaces and for important texts and paragraphs; but its main purpose nowadays is that of display, emphasis, or distinction. The excessive use of italic is not recommended. When italic is selected for subheadings or for other display purposes, its use in the text should be restricted and roman within quotation marks should be employed instead. Even the quotation marks may be dispensed with, when the quotation is printed in a smaller type than the body of the book.

The use of italic for side notes is not advisable, for many of its projecting letters are liable to get broken off at the ends of exposed lines.

There is no italic in Greek or German, the letters being interspaced instead.

Italic is used for the following specific purposes:

1. Emphasis. The use of italic for emphasis should be guarded against. Every word emphasized in speaking should not be italicized in print. As a general rule, words should not be italicized for the sake of emphasis, unless the whole sense depends upon such emphasis.

Shakespeare was forbidden of Heaven to have any *plans*. To *do* any good or *get* any good, in the common sense of good, was not to be within his permitted range of work. — **RUSKIN.**

The poet or philosopher illustrates his age and country by the efforts of a *single* mind. — **GIBBON.**

2. Titles of books, music, and works of art; as, Milton's *Paradise Lost*, George Eliot's *Daniel Deronda*,

Gounod's *Faust*, Michelangelo's *David*, Turner's *The Fighting Téméraire*. Put books of the Bible in roman.

Subdivisions of books should not be italicized; as, Chap. IV of Lecky's *Democracy and Liberty* deals with "The Power of the Lords." Quotes instead of italic should be used also for the titles of book series; as, Creighton's *The Age of Elizabeth* in "The Epochs of History" series.

Titles may be put in quotes; but when this is done, italic must not be used. In footnotes, neither quotes nor italic is absolutely essential. In many bibliographies, the name of the author and the title of the book are printed entirely in roman lower case. At the end of a citation, a good style is to put the author's name in capitals and small capitals or in roman and the title of the book in italic.

3. Titles of periodicals; as, the *London Times*, the *Boston Herald*, the *Century Magazine*. For use of the definite article with the names of periodicals, see page 67, under the heading THE. For printing the name of a publication occurring in its own pages, see page 71.

4. Names of vessels; as, the White Star liner *Britannic*, H.M.S. *Victory*, U.S.S. *Minnesota*. If the precedes the name of the vessel, put it in roman, unless the definite article is positively known to be an integral part of the title; as, the *Kearsarge*, *The Four Brothers*.

5. Scientific names of species and genera (but not the larger divisions) in botanical, bacteriological, zoölogical, and geological matter; as, Turk's-cap lily (*Lilium superbum*), ergot of rye (*Claviceps purpurea*), mongoose (*Herpestes griseus*), the lily encrinite (*Encrinus liliiformis*).

6. Algebraic symbols and equations; as, $3a-4b$, $a(b+c)=ab+ac$, $x^2+7+\sqrt{x^2+7}=20$. Numerals and superscript and subscript letters should not be italicized.

7. Names of plaintiff and defendant in the citation of legal causes; as, *Heath v. Waters*, *State v. Passaic Turnpike Co.*

8. Words or letters mentioned by name or used as an illustration; as, the word *the*, the pronoun *his*, the letter *a*.

9. Words denoting continuation, as of titles, articles, or chapters. The word *Continued* is usually placed after

headlines or titles; the words *To be continued*, at the end of articles. When continuation phrases occur at the beginning or end of an article or the like, they are generally placed between brackets or parentheses and set in italic, often one or two sizes smaller than the text.

THE FRENCH REVOLUTION — *Continued*

[Continued on page 126]

[Continued from page 27]

[To be continued]

[To be concluded]

10. Unnaturalized foreign words and phrases when used with an English context; as, he had the *savoir-faire* of a born diplomat.

Not art and science (*Wissenschaft*) only, but patience will be required for the work. — GOETHE.

On the whole, we do entirely agree with those old monks, *Laborare est Orare*. — CARLYLE.

The Anglicization of foreign words is a process essential to the growth of the English language. The history of our tongue is one long record of assimilation and naturalization. The exact time when a foreign word becomes incorporated in the language is not easy to determine. At what moment the alien becomes an accredited citizen is largely a matter of expert opinion, based upon recorded usage. The dictionaries themselves do not always agree upon many of our more recent importations. When a foreign word fills a distinct want in our own language, its Anglicization is more likely to be rapid than when the word is merely a foreign synonym for an existing term. Thus *chaperon*, *chauffeur*, *connoisseur*, *matinée*, *morgue*, *ricochet*, *séance*, and many others, fill a distinct gap, and the place of none of them can be supplied by any single English synonym. In our own time, the automobile and the *aéroplane* have given new words to the language. Labor unrest has given us the useful word *sabotage*.

Following is a list of words that are already Anglicized and that ought not to be printed in italic. This list is merely suggestive, not only of the number of foreign words already naturalized but of the difficulty in determining whether some words are really Anglicized or not. When in doubt, consult a dictionary. If no dictionary is at hand, it is better to err by using roman than by improper use of italic.

NATURALIZED TERMS

addenda	éclair	patois
aide-de-camp	éclat	per cent [no period]
aigrette	ennui	per centum
aiguille	entrée	personnel
alias	entresol	post-mortem (<i>a. & n.</i>)
alibi	epergne	[but <i>post mortem</i> ,
aparejo	errata	italicized and with-
apropos	façade	out hyphen, when
aurora borealis	facsimile	used adverbially]
barrage	fête	post-obit
bateau	format	potpourri
beau idéal	fracas	pratique
beauséant	garage	prestige
belladonna	ghat <i>or</i> ghaut	prima donna
bezique	gratis	protégé
bizarre	grisaille	purdah
blancmange	griset	quasi
café	guimpe	quidnunc
camouflage	habitué	quietus
canard	hachure	quondam
chanson	hacienda	régime
chapeau	hangar	rendezvous
chaperon	hara-kiri	reveille
charivari	hinterland	ricochet
charlotte russe	imprimatur	rôle
chasseur	innuendo	roulade
chassis	khaki	rouleau
chatoyant	kimono	ruche
chauffeur	kraal	sabotage
cheval-de-frise	lapis lazuli	sahib
cicerone	levee	samovar
cinquefoil	loggia	samurai
claque	lorgnette	satsuma
clientele	mandamus	sauerkraut
coiffure	manège	séance
connoisseur	matinée	seraglio
corrigenda	memorabilia	terra cotta
costumier	ménage	trousseau
coupé	menu	ultimatum
cretonne	morale	uræus
crevasse	moratorium	valet
croquette	morgue	vaudeville
daimio	naïve	verbatim
data	nisi prius	versus
demimonde	noblesse	via
dépot	olla-podrida	vice (<i>in place of</i>)
dernier	onus	vice versa
détour	parvenu	vivandière
dilettante	paterfamilias	viva voce
eau de Cologne	paternoster	zenana

Foreign words should not only be italicized when occurring in an English setting, but care should be taken to insert the correct accents. The following list consists of foreign terms, which, though familiar to English readers, have not yet become Anglicized.

UNNATURALIZED TERMS

The following abbreviations are used: D. *Dutch*; F. *French*; G. *German*; Gr. *Greek*; Hind. *Hindustani*; It. *Italian*; L. *Latin*; NL. *New Latin*; Pg. *Portuguese*; Sp. *Spanish*.

abattoir [F.]	bourgeois [F.]	crèche [F.]
abbé [F.]	bourgeoisie [F.]	crème [F.]
accouchement [F.]	boutonnière [F.]	crouton [F.]
accoucheur [F.]	brusquerie [F.]	custos [L.]
accoucheuse [F.]	Bund [G.]	daimon [Gr.]
affiche [F.]	caballero [Sp.]	danseuse [F.]
aide [F.]	cadette [F.]	débutante [F.]
alameda [Sp.]	cadre [F.]	de facto [L.]
Anglice (sometimes	calèche [F.]	dégagé [F.]
incorrectly written	caliche [Sp.]	déjeuner [F.]
Anglicé) [NL.]	canapé [F.]	de luxe [F.]
aperçu [F.]	cantatrice [It. & F.]	demi-tasse [F.]
appliqué [F.]	carte blanche [F.]	dénouement [F.]
artiste [F.]	casus belli [L.]	distrain [F.]
atelier [F.]	causerie [F.]	dos-à-dos [F.]
atole [Sp.]	chaqueta [Sp.]	double entente [F.]
Aufklärung [G.]	char-à-bancs [F.]	écru [F.]
Ausgleich [G.]	chargé d'affaires [F.]	élan [F.]
auto-da-fé [Pg.]	chassé [F.]	élite [F.]
auto-de-fe (no accent)	château [F.]	émeute [F.]
[Sp.]	chef-d'œuvre [F.]	émigré [F.]
avant-garde [F.]	cheval [F.]	empressement [F.]
bahadur [Hind.]	chic [F.]	en bloc [F.]
baignoire [F.]	cinqcento [It.]	en masse [F.]
bambino [It.]	cloisonné [F.]	en route [F.]
battue [F.]	coiffeur [F.]	ensemble [F.]
beau monde [F.]	comédienne [F.]	entourage [F.]
béchamel [F.]	Concertmeister [G.]	entremets [F.]
bêche de mer [F.]	concierge [F.]	entre nous [F.]
belles-lettres [F.]	congé [F.]	entrepreneur [F.]
bête noire [F.]	consommé [F.]	ergo [L.]
billet-doux [F.]	convenance [F.]	farceur [F.]
blasé [F.]	cortège [F.]	faubourg [F.]
bon mot [F.]	corvée [F.]	fauteuil [F.]
bonne [F.]	coteau [F.]	faux pas [F.]
bon ton [F.]	coup [F.]	femme de chambre [F.]
bouillon [F.]	couteau [F.]	feuilleton [F.]

flâneur [F.]	nisi [L.]	raison d'être [F.]
foyer [F.]	nolle prosequi [L.]	rapprochement [F.]
garçon [F.]	(nol-pros is <i>roman</i>)	réchauffé [F.]
gendarme [F.]	on dit [F.]	recherché [F.]
genre [F.]	opus [L.]	résumé [F.]
gouache [F.]	pace [L.]	salon [F.]
imprimis [L.]	pâté [F.]	sang-froid [F.]
jardinière [F.]	pavé [F.]	sauté [F.]
jeu d'esprit [F.]	peccavi [L.]	soi-disant [F.]
julienne [F.]	penchant [F.]	soupçon [F.]
kopje [S. Afr. D.]	petite [F.]	svelte [F.]
laisser-aller [F.]	pince-nez [F.]	tête à tête [F.], <i>adv.</i>
laisser-faire [F.]	pis aller [F.]	tête-à-tête [F.], <i>n.</i>
maestro [It.]	porte-cochère [F.]	trottoir [F.]
mélange [F.]	portemonnaie [F.]	valet de chambre [F.]
mêlée [F.]	portière [F.]	vide [L.]
métier [F.]	poseur [F.]	videlicet [L.]
mise en scène [F.]	pourboire [F.]	vis-à-vis [F.]
naïveté [F.]	prie-dieu [F.]	Wanderlust [G.]
née [F.]	purée [F.]	Zeitgeist [G.]

These lists include some of the terms most frequently used in modern bookwork, but they are by no means exhaustive. The unnaturalized terms should as a rule be italicized, regardless of repetition.

This does not mean that *every* foreign term introduced into an English text should be italicized. It would not be necessary, for example, to italicize the names of foreign institutions where there is no English equivalent, or where the author uses the foreign descriptive terms by preference. In a book about Paris, such names as the "Boulevard des Italiens," "Montmartre," "Champs Élysées," or the "Gare du Nord" would be in roman, unless emphasis or distinction were particularly required. It is when foreign words are taken out of their natural setting and introduced as exotics that italics are needed.

A common practice is to italicize a peculiar term the first time mentioned and to use roman for the repetitions. Examine this illustration:

The *gharri* is the generic name for any wheeled vehicle in India. There are various kinds of gharris, the commonest being a boxlike four-wheeler, called a *bund-gharri* or closed carriage. Gharris are drawn both by horses and by bullocks.

Foreign phrases are rarely naturalized, and are consequently written in italic; as, *à la carte*, *bon vivant*, *embarras*

de richesses, entente cordiale, fait accompli, feu de joie, nom de guerre, par excellence, pièce de résistance, savoir-faire, savoir-vivre, tant mieux, tour de force, tourner casaque [all French]; or as the following Latin phrases: *anno Domini, ante meridiem, ante mortem, a posteriori, a priori, de jure, Nunc Dimittis, post meridiem, rara avis, tabula rasa, Te Deum.*

When the citation is long — say two or more lines — quotation marks should be used in preference to italic.

References. Italicize the following words, phrases, and abbreviations used in references:

ad loco, ante, circa (c., ca.), et al., ib., ibid., id., idem, infra, loc. cit., passim, post, sic, supra, vide; for and read (in lists of errata); *see, see also* (when necessary to distinguish from the context).

Many publishers do not, however, italicize the following:

cf., e.g., f., ff., i.e., q.v., s.v., viz., v. or vs. (versus) unless ambiguity would result. To these exceptions, the Oxford University Press adds *ad loc., et seq., ib., ibid., id., loc. cit., op. cit.*

Italic punctuation points (; : ! ?) are used when an italic word, letter, or character immediately precedes them. This is in accordance with the general typographical rule that a punctuation point should match the adjoined character in style or font of type — roman with roman, italic with italic, boldface with boldface.

An italic *comma*, however, is rarely used in modern printing: the roman comma serves for both purposes. Neither are italic *parentheses* used.

Some printers, especially in England, use italic points only when they are an essential part of the matter italicized. For example: “Was it not Emerson who called art a *jealous mistress*?” Here the question mark forms no part of the italicized matter, and should logically, according to such printers, be in roman. But art and æstheticism are not governed by logic, so for our part we shall continue to put an italic character after an italic letter — the slope after the slope.









CHAPTER XI

SPACING

Spacing is at once the most important and the most difficult problem in typography. It is obvious that if the space between words were uniform throughout the page, as it is in typewritten matter, the ends of the lines would be uneven. How then does the printer overcome the difficulty? He does it by using spaces of varying sizes.

Spaces are short blank types used to separate one word from another. They are lower than the type and consequently make no impression on the paper. To enable the compositor to space evenly and to "justify" with nicety, these spaces are cast in various thicknesses as follows:

ILLUSTRATIONS OF TWELVE-POINT SPACES

							
Hair.	Five to em.	Four to em.	Three to em.	En quadrat.	Em quadrat.	Two-em quadrat.	Three-em quadrat.

A five-to-em space means that five of such spaces are equivalent to an em of the same font; and so with four-to-em, etc. The en quad is equal to half the em. The two-em and three-em quads are used to fill the last lines of paragraphs and other wide spaces.

The standard space between words in ordinary lower-case type is the three-to-em space (called briefly in printing offices the *three-em space* or *three space*). This particular space on the average is considered the best in all sizes of type from eight point to fourteen point, and makes for the greatest legibility and ease of reading.

Justifying, or justification, is the adjustment of spaces so that a line of type fills the exact width of the measure. A line is properly justified when it 's sufficiently tight to remain in its place if the composing stick is turned upside down, and when the line is not so tight as to prevent its being easily lifted out of the stick.

Letter spacing (like this) should be avoided in ordinary book composition. Letters are sometimes spaced in very narrow measures, especially where only one word can be placed in a line. This happens when the word is not long enough to fill the measure and when the following word or syllable is too long. Magazines with illustrations set into the pages make much use of this device. When letters are interspaced, the space between the words should also be proportionately increased. In Greek and German, letters are interspaced for the sake of emphasis; for in those languages there is no italic type.

Monotype spacing. Monotype type is self-spacing; that is, the "set" or width of any particular character in a font bears a fixed relation to that of any other character. The basic character of the font (the capital M) is divided into eighteen equal parts, and one of these parts or *units* forms the standard of measurement. Thus, *f* and *j* are six-unit letters and *a*, *o*, *g* and *x* are nine-unit letters, because they are respectively one-third and one-half the width of the capital M.

The spaces on the monotype also conform to the unit system. The *eighteen-unit* space equals the em quad in foundry type; the *nine-unit* space equals the en quad; the *six-unit* space equals the three-em space; the *five-unit* space does service for the four-em and five-em spaces in foundry type. Other spaces on the monotype are the ten-unit and the eleven-unit.

Linotype spacing. There are three set spaces on the linotype, equivalent respectively to the em quad, the en quad, and the three-em space. In both the linotype and the monotype, the justification of the line is provided for mechanically.

CHAPTER XII

INDENTION

Indention is the setting back of a line or body of type from the left-hand margin so that a blank space precedes it, as at the beginning of a paragraph. The distance the word is set back varies with the length of the line and the nature of the work. Many printers use a one-em indention for ordinary matter; we ourselves indent paragraphs 1 em. in measures under 18 pica ems, $1\frac{1}{2}$ ems in measures 18 ems to 23 ems, 2 ems in measures 24 to 35 ems; and 3 ems in measures of 36 ems and upwards. These specifications apply to sizes from eight point to twelve point. Smaller sizes require more space; larger sizes, less. When matter is heavily leaded, the indention is often proportionately increased.

All the paragraphs in a work should be uniformly indented. Even when two or more sizes of type are used on the same page, the indention of each size should be of the same width. An exception is made in the case of footnotes when they are set in double column. The last line of a paragraph should contain sufficient letters to make it longer than the indention of the first line of the next paragraph.

The first line of a paragraph beginning with a large initial letter is not indented; but all lines included in the depth of the initial letter are indented. When the first word consists of capitals, or of capitals and small capitals, in the same series as the rest of the matter, the ordinary indention is made.

Square indention. The first line and all succeeding lines are set with a wide indention on each side. The last line should be of the full width of the narrowed measure so as to make a square block of type, as in this paragraph. This method of indention is sometimes used in bookwork to distinguish extracts or notes from ordinary matter.

Hanging indentation. When the first line of a paragraph is set "full out," that is, to the full width of the measure, and the following lines are indented equally (as in this paragraph), the indentation is termed *hanging*, by reason of the first line appearing to "hang" from the lines that follow it. This style of indentation is common in dictionaries; it is also used for contents and tabular matter. Subparagraphs embodying rules or conclusions formally introduced by preceding paragraphs are usually set in the hanging form, and their first lines are indented an em more than an ordinary paragraph. Hanging indentation is sometimes called *reverse indentation*.

The
lozenge indentation is an
 arrangement of lines by which each is
 longer, by a definite number of ems, than the one preceding
 it, up to a maximum; the lines then de-
 crease in length in the same
 order.

In the **half-diamond indentation**, the first line is longest and the others are gradually shorter so that they taper down to a point, as here shown. This style was very popular with the early printers, who used it not only for title-pages but for the endings of chapters. It is often used in title-pages, and for other forms of displayed composition.

Diagonal indentation is used in display work when two or more words are of nearly the same length but cannot be set in one line. It is also used for address lines. This style is commonly employed in newspaper headings.

This diagonal style is sometimes called *en échelon* indentation. Newspaper headings set with this indentation are known as *drop-line heads*

Irregular indention

is used for headings and other display matter which cannot be conveniently broken up into lines for other methods of indention, but in which a contrast of length of line is desirable to obtain a good effect. It is sometimes called the *monumental* style from its use on tombstones.

In **poetry** or verse, the matter is set as nearly as possible in the middle of the width of the page or column, and lines ending with words that rime together are indented equally. Should any lines of a poem be too long, a portion may be placed in the next line, which is then indented one or two ems more than the lines preceding or following it. When there are but a few of these "turn-over" portions, and it is desired to save space, they may be placed in the blank at the end of the line before or after the long line, with a bracket before the turn-over words to separate them from the rest of the line. In all such cases, the style adopted must be kept uniform throughout one piece of poetry. Some forms of verse are printed without indention of individual lines; but the text matter must always be centered on the page.

Examine the indention, and the reasons for it, of the following verses:

You ask me why, though ill at ease,
Within this region I subsist,
Whose spirits falter in the mist,
And languish for the purple seas.

It is the land that freemen till,
That sober-suited Freedom chose,
The land where girt with friends or foes
A man may speak the thing he will.

— TENNYSON.

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellow'd to that tender light
Which heaven to gaudy day denies.

— BYRON.

No indention means that the ordinary indention is omitted and the first line of each paragraph is set flush with the measure, as in this paragraph. The drawback to this style is that the eye cannot distinguish one paragraph from another, especially when the closing line is the full width of the measure. *No indention* can be recommended only when there is a blank line between the paragraphs, as is done in typescript set solid.

Some printers omit the indention at the beginning of a chapter, although indenting all other paragraphs. The reason for this exception is that as the first line has a full white line over it, the indention is unnecessary to indicate a change in subject.

CHAPTER XIII

PREPARATION OF MANUSCRIPT

Legibility. It is essential that every word should be clearly written. There is no merit in illegibility. Copy should be typewritten whenever possible. Some publishers will not trouble to read a hand-written manuscript, especially by an unknown writer. Typewriting not only saves the reader's and compositor's time, but tends to eliminate "author's corrections," for the author can revise the typescript as if it were a first proof. Another advantage is that a carbon copy can be made.

Write with black ink or use a black typewriter ribbon, for colored inks are trying to the eyes and conducive to errors in composition.

Especial care should be taken to make the following letters distinct: caps. *I, J, T, S*, and lower-case *i, e, l, m, n, t, u*. To guard against error in the employment of *n* and *u*, some writers make a mark *above* the *n* and *below* the *u*, thus; *n*, *u*. This shows the position of the loop. Other writers simply distinguish their *u*'s in this manner and leave the *n*'s. When the writing is angular, with the letters *m, n*, and *u* run together in one serrated puzzle, the device is commendable. The word *gun* will not then be mistaken for *gnu* nor *prune* for *prime*, especially if dissociated from any context. All proper and unusual names and all foreign words should be in printing characters. Only one side of the paper should be written upon, and the lines should not be too close together.

Spelling. The spelling should be carefully watched, not merely for ordinary blunders but for uniformity. The publisher usually determines whether British or American spelling is to be used, and this information should be obtained before the copy is finally prepared.

If British usage is to be followed, do not make the mistake of inserting a *u* in every penultimate *or*. In the final syllable, you are fairly safe in making it *our*; but remember that the following words do not change:

clamorous	humorous	rancorous
clangorous	laborious	rigorous
dolorous	odoriferous	valorous
flavorous	odorous	vigorous

If American spelling is required, find out what dictionary is used as the final authority. If any other dictionary than Webster is used, refer to the section of this book entitled "Dictionaries Compared" (page 17) and memorize the principal differences between the chosen dictionary and Webster.

Paper. The most convenient size is the ordinary commercial letter paper (about $8\frac{1}{2}$ x 11 inches). Sheets that are too large or too small are less convenient to handle in the composing room. Nor should the paper be too thin, for thin paper is a nuisance both to the compositor and the proof-reader. White paper is the best. A shiny surface should be avoided, as it is hard on the compositor's eyes.

The sheets should be of uniform size throughout. Small sheets should not be mixed with large ones, as they are likely to be lost. Sometimes it is necessary to insert a larger sheet, such as a table or an original document, in which case the sheet should be folded the normal length with the folded part lying upward. On no account should the paper be folded under, for in that case the compositor might easily overlook the copy contained in the fold.

Printed excerpts. Sometimes copy for the printer consists largely or in part of printed matter. The printed pages or clippings should be pasted on sheets of uniform size. If both sides of a printed page are to be reproduced, it is better to have two copies, one for each side; but if this is not possible, the clipping should be affixed in such a manner as to render both sides visible at will, care being taken to instruct the compositor that both sides are to be set up.

Margins. A blank margin of about an inch and a half should be reserved on the left-hand side for corrections and instructions. A margin on the right is also desirable.

Lines to a page. The number of lines on every page should as far as possible be the same, so as to facilitate the estimation of space that the manuscript will occupy in type.

Folios. Each leaf should be paged in consecutive order from the first to the last. If the book is in chapters, they must not be paged separately. Common sense demands that the whole manuscript should be so arranged that if the pages were scattered they could be reassembled as easily as the pages of a printed book.

Corrections or additions. On no account must corrections or additions be written on the *back* of a leaf. Such a practice is not only unprofessional, but anything written overleaf would undoubtedly be overlooked by the compositor. When extra matter has to be inserted, put it on a separate leaf and mark it, say, 52a, 52b, 52c, etc. In such cases, it is advisable to warn the printer by writing on, say, page 52, "next 52a," so that in case the extra leaf is misplaced he will be on the lookout for it. If a leaf is taken out so as to break the sequence of the folios, simply give a double number to the preceding page. Thus, if page 47 is canceled, mark the previous one 46-47, or 46-7.

Footnotes. A footnote in manuscript should not be written at the foot of the page but immediately under the line to which it refers.*

* The note should be inserted between parallel lines to separate it from the text.

The compositor also follows this plan in the galley proofs, except that he does not insert the rules, for the smaller type of the footnote is sufficient distinction. By placing the note in this position, it is less likely to be overlooked or placed on a wrong page in making up the pages. Some writers place the footnote in parentheses immediately after the word to which it refers, and preceded by the word "Note." This method is not so clear or workmanlike as that described above.

General hints. If a number of alterations have to be made on any particular page of the manuscript, it is better to retype the sheet than to make the compositor waste time and money in puzzling out the changes. Interlineations and crowded corrections should be avoided as much as possible; but if they must be made, the writing should be as clear as print. A caret should always be used to show where new matter is to be inserted. In making

lengthy verbal changes in printed copy, it is better to write them on a separate piece of paper. When this is necessary, be sure to indicate the place in the text where the extra matter is to be inserted; as, "insert *a*." Attach the slip to the sheet with paste, not pins, for the latter work loose. If the added sheet is of uniform size, there is of course no need to attach it; the directions given under "folios" should be followed instead.

Manuscripts should be kept flat. If rolling is unavoidable, the writing should be on the outer or convex side. Manuscripts should never be bound in book form.

PARAGRAPHING

Good paragraphing is one of the secrets of good bookmaking. No mechanical device is of greater help to the reader. Not only do indentions and breaklines assist the eye, but skillful paragraphing carries on the thought from point to point without apparent effort.

The ideal paragraph should possess unity and coherence. It should bear the same relation to the sentence that the sentence does to a word. Its proper function is to develop a single topic of an organized composition. When the whole scheme has been carefully thought out and planned, the paragraphs will be developed in an orderly manner.

Such paragraphs will be of varied length. They will not be chopped up into tiny fragments, nor will they present a solid mass of uninviting matter. They will bear the stamp of sound judgment.

Clearness, however, rather than length is the prime essential. The first sentence should indicate the topic to be developed in the paragraph, and the subsequent sentences should grow out of each other in a logical unfoldment. If a paragraph is so loosely constructed that the sentences may be shifted about at will, it should be rewritten until it presents a clear and unified whole.

The paragraphs in their turn must present an orderly growth and arrangement in order to give unity to the whole composition. The sentence test may be also applied here: if a paragraph can be put in one place as well as in another, or if its omission would not be noticed—in

a word, if the composition lacks coherence — the writing is seriously at fault.

Coherent unity is further secured by attention to what De Quincey called "the art of transition and connection." English is peculiarly rich in such connectives. There are words denoting sequence or addition, such as *again, further, furthermore, first, secondly, finally, next, moreover*; words of exemplification, such as *for example, for instance, thus*; words of contrast, such as *on the contrary, on the other hand, however, but, notwithstanding*; words of comparison, such as *similarly, likewise*; words showing cause and result, such as *hence, consequently, because, on account of, therefore*.

But the art of dovetailing consists in something more than a ready vocabulary of connectives. Any word or phrase that carries back the reader's mind to what has just been said may be regarded as a connective. Among such devices may be mentioned that of repeating some word or words used in the preceding statement; also, that of using some pronoun, pronominal adverb, or other reference word, to mark the relationship with what has gone before. Macaulay's favorite method was to use the opening sentence as a bridge from one paragraph to the next.

We have thus far been discussing paragraphing in regard to original composition. We shall now say a word or two about editing the writings of another.

If the author is a scholar and a writer of distinction or if he evidently knows his business, it might be well to hesitate before taking liberties with his language or his arrangement. It will be sufficient to see that he himself is consistent. On the other hand, if the editor is given *carte blanche*, much may usually be done to improve the manuscript both in diction and organization. Definite instructions on this point should always be obtained from the publisher. The purpose for which a book is intended will largely determine the work of the editor.

The rearrangement of paragraphs presents little difficulty to the skilled reviser — always assuming that he has a fairly free hand and that the author does not raise a storm of protest. The shorter paragraphs may be run together for the sake of unity, while the longer paragraphs

may be split up into more readable lengths. Incongruous matter may be transposed and page after page may be reorganized. By such expert handling, a badly planned book may be made more presentable, more valuable, and consequently more salable. In making paragraph changes, do not lose sight of the fact that the typewritten matter will take up less room in ordinary print. Let the printed page be constantly before your mind's eye.

All changes of paragraphs should be indicated in a proper manner. If solid matter is broken up, insert the paragraph mark ¶ before the first word of the new paragraph. On the other hand, if short paragraphs are run together, draw a line from the end of one to the beginning of another, with or without the marginal "run in"; or you may treat the manuscript as you would proof and write "No ¶" in the margin.

Paragraphs in the manuscript are usually indicated by indention; but in case they are not, the regular sign should be inserted before the first word of each new paragraph.

CHAPTER XIV

PROOF-READING

All corrections should be carefully made *in the original copy*, which should be typewritten. A frequent complaint of both authors and publishers relates to the cost of printer's corrections. Authors do not seem to realize that the change of a single comma will cause the resetting of an entire line, if it is linotype work; or that the omission of a word or two at the beginning of a paragraph may cause the resetting of the entire paragraph.

If the manuscript is properly prepared the printer's task is straightforward. The conventional proof marks are easy to learn, and the most common ones are as follows:

δ (*dele*). Delete, or take out. This sign is used when a superfluous word, letter, or mark is to be removed from the printed line. Draw your pen through the intruding word or character and write the dele sign in the margin. Should you wish to substitute one word or letter for another, simply write the correction in the margin, but do not use the dele sign.

Λ (*caret*). Place this sign immediately under the line to indicate the place where a word or letter is to be inserted: thus, if the word *rcaly* occurred, you would make the caret sign between the *l* and the *y* and write *l* in the margin. Never put the caret sign in the margin itself.

tr. Transpose the words or letters specially marked in this manner.

stet. Let it stand. Should you inadvertently strike out a word or letter that you wish to remain as it is, make a dotted line under the word or letter and write "stet" in the margin.

= This double **hyphen** made in the margin means that a hyphen is called for in the place indicated by the caret (Λ). It is not absolutely essential to make a *double* hyphen, but it is usual for the proof-reader to do so in order to avoid confusion with other marks.

This is the **space sign**. It means that a space is to be inserted in the place indicated by the caret.

○ This is a **tie**. It means that the letters are to be closed up. This is one of the few instances where the same mark is made both in the text and in the margin. A tie or **ligature** is made also over the diphthongs *æ* and *œ* to indicate that the double character *æ*, *œ* must be substituted. The term *ligature* is applied both to the tied letters and to the connecting stroke. Other ligatures used by printers are *ff*, *fi*, *fl*, *ffi*, *ffl*, but, unlike *æ* and *œ*, they are not indicated on the manuscript.

In correcting diphthongs, do not try to make the digraph in the margin, but write the letters separately and tie them together; thus:

æ/*æ*/

Ⓢ This is a combination of the **dele sign** and the **tie**.

Generally speaking, the dele mark is sufficient without the accompanying tie. Use this sign when there is the slightest risk of parts being separated, as when each element spells a word in itself.

Three lines (≡) are placed under a word to denote CAPITALS and two lines (==) to denote SMALL CAPITALS. When a *word* in the text ought to have been printed in capitals or in small capitals, underline the word in question with three lines or two lines as the case may be, and write "caps." or "sm. caps." in the margin. Should a lower-case *initial* be improperly used in place of a capital, make a diagonal mark through the letter and write the letter with a triple underscore in the margin. Some proof-readers make the triple mark under the letter to be corrected and write "cap." in the margin. We personally prefer the former method; it is quicker and clearer. In other words, our own practice is as follows: (1) **To capitalize a single letter**, strike out the letter and rewrite it in the margin with a triple (or double) underscore. (2) **To capitalize a word**, underscore it in the text and write "caps." (or "sm. caps.") in the margin.

When a word in the text is improperly capitalized, strike out the letter and write "l. c." (lower case) in the

margin. In some offices it is customary to draw a diagonal mark *from left to right* to indicate lower case, and to draw the diagonal *from right to left* for other corrections. In the preparation of copy, an oblique line through a capital is sufficient to indicate lower case, without any marginal note.

To indicate **italics**, draw a line under the word to be italicized and write "ital." in the margin. If, on the other hand, the word has been improperly italicized, draw a line underneath it and put "rom." in the margin. Four underscores are used for italic caps.

If **new material** is added, do not interline it, but write on the margin and indicate position by a caret (^). If the new matter is lengthy, typewrite and *paste* to the proper galley. Do not pin it, as it may be lost.

In correcting **punctuation**, always make a circle around a period written in the margin, thus: ○. To distinguish between a comma and an apostrophe, place the latter in an inverted caret, thus: √. A similar proof mark is made below all superior characters. To indicate an en dash (—), write *en* over the mark for clearness. Make an em dash so: /—/.

Mistakes frequently occur in placing ordinary punctuation marks with quotation marks. Sometimes the points are put inside the closing quotation mark and sometimes they are placed outside. The rules are definite and almost universal; hence, you should thoroughly master them. Be sure to show where each quotation ends.

Do not cut out any proof bodily with knife or scissors, or take it away for placing on some other galley. Run your pen through omitted portions and mark with the dele sign. If material is to be transposed to some other galley, run a circle around it and mark "Tr. to G——."

The first proofs sent to the author are galley proofs (see page 140). These are accompanied by the author's original copy, *which should be returned with the proofs*.

Read the proof very slowly, not word by word, as you would read a book, but *letter by letter*. In this way your eye will become trained. The beginner should read through the proof two or three times, each time having one particular object in mind. For example, read it through first for the sense, paying due regard to grammar and punctua-

tion. Then read it for typographical blunders and afterwards for alignment and spacing. Finally, look carefully down the right-hand margin and examine every divided word to make sure that the division is correct.

It is customary to draw a vertical or diagonal line *after* any marginal correction. This is done to close the correction and to separate it from any other correction that might be necessary in the same line. In making the delete sign, it is usual to combine it with this vertical stroke.

Always put your corrections in the nearer margin, being very careful to write them opposite the line to be corrected. Make your corrections in ink. If you make a mistake, do not erase it, but either rewrite the correction or stet the word, as the case may be. If, on a second reading, you find that you have omitted to make a certain correction and if there is no room in the immediate margin, draw a line from the error in the text and place the correction in any available space in the margin. It is not wise, however, to use these connecting lines as a general practice.

All necessary corrections should be made in the *galley proofs*. Although a revise in page form is later sent to the author, it is for the purpose of verifying former corrections. Furthermore, if new corrections are made, they may disturb the page make-up and cause extra trouble and expense.

An instruction slip in use by several large printing houses reads as follows:

To the Editor —

1. Please return THIS SET of proofs. Mark errors upon and keep the duplicate set.

2. We give one careful proof-reading in the galleys, and carefully revise all corrections marked on editor's galleys and pages.

3. Please answer all queries, marked (Ed?).

4. Give wording for page heads when returning galley proofs or outline of same. Count letters to be sure line is not too long, allowing one inch space for folio.

5. Give starting folio of preface, introduction, or other preliminary matter. Also show where page 1 of text begins.

6. In returning galleys, see that all cuts are inserted properly. Give each cut a number, and write its corre-

sponding number on the galley, so as to avoid loss or misplacement of cut.

7. *Paste* (not pin) slips of new matter to proofs, to avoid loss in handling.

8. We do not furnish revise galleys unless specially instructed to do so.

THE PRINTER.

PROOF-READERS' MARKS

MARKS IN THE TEXT	MARKS IN THE MARGIN	EXPLANATION
Read good d works	9	Take out
Read good d works	3	Take out letter and close up space
Read go o d works	o	Close up space
Read <u>works</u> good	tr.	Transpose
Read good works	stat	Let it stand
Read <u>good</u> works	wf.	Wrong font
Read <u>wood</u> works	good/?	Query to author
Read <u>good</u> works	ital.	Put in italic
Read <u>good</u> works	bf.	Put in boldface
Read <u>good</u> <u>works</u>	sm. caps. (or s.c.)	Put in small capitals
Read <u>good</u> <u>works</u>	caps.	Put in capitals
Read <u>good</u> <u>works</u>	caps. & s.c.	Put in capitals and small capitals
Read Good works	l.c.	Lower-case (small letter)
Read <u>good</u> works	rom.	Put in roman
Read <u>works</u>	good/	Insert omission
Read <u>good</u> works	¶	Make a paragraph here -
Read <u>good</u> works	□	Indent line one em
Read <u>good</u> works	no ¶ (or run in)	No paragraph
Read <u>good</u> works	[Move to left
Read <u>good</u> works]	Move to right
Read <u>good</u> works	o	Period
Read <u>good</u> works	" "	Quotation marks
Read Keatss works	'	Apostrophe
Well written works	=/	Hyphen
Read <u>good</u> works	—	One-em dash
Milton (1608/74)	-/ (or /-)	En dash
Read <u>good</u> works	#	Space
Read <u>good</u> works	x	Imperfect type
Read <u>good</u> works	=	Straighten
(100) best books	spell out	Spell out
Chef d'œuvres	œ	Use a ligature

VARIOUS KINDS OF PROOF

The proofs "pulled" at different stages of bookwork are usually as follows:

1. Galley, or slip, proofs.
 - First, or office, proof.
 - First revise.
 - Author's proof.
 - Revised, or second, proof.
2. Page proofs (after making up).
 - Foundry proof.
 - Plate proof.
3. Stone, or form, proofs (after locking up).
4. Press proofs (for final revision).

Galley Proofs

A proof taken or "pulled" while the type is on the galley is known as a **galley proof** or **slip proof**. The galley is a long metal frame with flanges on three sides to support the type. The ordinary newspaper column is about the length of a galley. Galley proofs are generally taken on thin paper sufficiently hard to be written upon with the pen. The first proofs are for the purpose of correcting errors. The later proofs are pulled to verify these corrections and to see whether all instructions regarding the make-up and other technical matters have been faithfully carried out.

The first "pull" taken of any type matter and sent in to the proof-room is technically known as the **first proof** or **office proof**, and is so marked by the reader. This proof is carefully compared with the copy and scrutinized for typographical errors and defects. When a proof contains a great number of errors, it is called a *foul*, or *dirty*, proof. When proof contains few or no errors, it is said to be *clean*.

When the first proof has been read and the corrections made in the margin, it is returned to the composing room. After the type has been corrected, another proof — called the **first revise** — is pulled and sent in to the proof-room. The revise is carefully compared with the marked proof to see that no correction has been overlooked and that no new errors have been made. The number of revises (that is, new proofs taken after type corrections) depends upon

the state of the proofs and the efficiency of the compositor. Additional revises are styled *second revise*, *third revise*, etc.

When the galley proof is clean, the **author's proof** is prepared. To this proof are transferred the queries made by the proof-reader on the first proof. Usually the author's proof is sent in duplicate, one of which may be printed on colored paper. The corresponding manuscript is sent at the same time. The author keeps one copy — the colored proof preferably — for future reference or for the pasting of the "dummy"; his corrections and alterations are made on the white proof, and the latter is returned to the printer together with the manuscript and the pasted-up dummy or layout for the guidance of the printer in making up the pages. A dummy is necessary in complicated work, such as books containing illustrations set in the text. For ordinary bookwork, the author usually leaves the paging to the printer.

If a number of changes are called for by the author, it may be necessary to send him a revised galley slip before making up the matter into pages. When the author's corrections have been attended to, a **revised** or **second proof** is made and compared with the author's proof. This revised proof is also known as the **author's revise**. When every effort has thus been made to secure accuracy in the galleys, the matter is ready to be made up into pages.

Page Proofs

The next proofs to be pulled are the **page proofs**. The proof-reader now has additional things to scrutinize: the headings, folios, signatures, illustrations (if any), foot-notes, etc.

If any errors are found on the page proofs, they are corrected in the composing room and fresh proofs are pulled for revision in the proof-room. When the pages are clean, proofs are again sent to the author for his approval. Usually two or more sets are sent by the printer, one of which is retained by the author. The corresponding galley proofs corrected by the author are sent with the page proofs for comparison and should be sent back to the printer. In some cases, especially when the copy is perfect, the page proof is the first one sent to the author: but where

alterations have to be made, it is better — and certainly less expensive — to send the author the galley proof.

When the page proofs are returned by the author and corrections duly made, the pages are locked up for the press or for the foundry, according to whether the work is to be printed directly from the type or from plates. When pages are to be electrotyped, another proof is taken after they have been locked for the foundry. This is known as a **foundry proof**, and is usually distinguished by the heavy black line made by the “guards” or “bearers” around the page. If a number of corrections have been made by the author on the page proof, it is advisable to send him the corrected foundry proof for his final approval. In important bookwork, the foundry proof of every page should receive the author’s O.K. before the pages are sent to be cast.

After the plate is made, another proof is taken which is called the **plate proof**. This proof is furnished to the printer by the foundry. Plate proofs are not generally sent to the author.

Stone Proofs

When a work is printed from type instead of from plates, as is commonly done when the edition does not exceed five thousand, the pages are locked up by the stoneman and a **stone proof** or **form proof** is taken for revision. The “stone” is the table of marble or iron on which type is imposed by the “stoneman.” When the stone proof is returned to the composing room, the necessary corrections are made and the form is now ready for the press.

The “form” — the type matter arranged and secured in an iron frame called a “chase” — consists of the number of pages to be printed at one impression. The number of pages included in a form determines the number of folds in the sheet: the larger the number of pages and the smaller their size, the more numerous the folds. A full sheet of octavo requires two forms of eight pages each or sixteen pages in all.

Press Proofs

When the form is actually placed on the press, a final proof, called a **press proof**, is taken on the paper on which

the work is to be printed. This proof needs to be carefully examined, for any errors or imperfections that are overlooked at this stage will appear in the printed work. Should any corrections have to be made on the press proof, another proof must be taken before the pressman can go ahead with the printing. When the corrections to be made are very few, and especially when time is pressing, the press proof is simply marked "O.K. with corrections," in which case no additional proof is submitted to the proof-room.

CHAPTER XV

BUSINESS AND FORMAL CORRESPONDENCE

The Mechanical Make-up

A typewritten letter is virtually a piece of printed matter; it is a picture in type, and the object of the sender should be to make the picture as pleasing and effective as possible. When once type is imitated, the canons of good taste demand that the rules of the printer shall largely govern the work of the typist. The same rules of excellence govern the output of both the typewriter and the printing press. Errors of any kind are as glaring in typescript as in print. There is no excuse for them.

Let us consider the mechanical make-up of a business letter. Theoretically, the letter consists of eight parts:

1. The heading.
2. The date line.
3. The address.
4. The salutation.
5. The body of the letter.
6. The complimentary close.
7. The signature.
8. The dictator's initials.

1. The heading. The heading should contain the full address of the writer. It is usually placed in the upper right-hand corner or centered at the top of the paper. Business letterheads, containing the name and address of the sender, are printed or engraved. Do not put *No.* or # before the number of the house.

2. The date line. The date line is usually placed so that the end of the line is flush with the right-hand margin. In writing the date, spell out the month; as, April 2, 1922. The date should always be inserted (see page 106). Sometimes in official and social correspondence the date is placed at the foot of the letter on the left-hand side, but this plan is not usual in business correspondence. In printed letters, the date line is closed by a period and,

when standing alone, may be indented to correspond with the indention of the signature (see page 149). In type-written letters, a common practice is to omit the period after the year, especially when no punctuation is placed at the end of the lines of the recipient's address.

3. The address. The address, or introduction, as it is sometimes called, should contain the name and address of the person to whom the letter is written. It is better not to exceed three lines. Sometimes the second and third lines are indented thus:

**The Thomas Y. Crowell Company
393 Fourth Avenue
New York, N. Y.**

This arrangement is known as diagonal indention. Sometimes the lines of the address are flush with the left-hand margin. This is purely a matter of taste; although the block form is perhaps more popular in present business usage. A blocked address is usually single-spaced, thus:

**The Mawson Editorial School
131 Clarendon Street
Boston, Massachusetts**

In official correspondence, the name or title of the addressee is put at the foot of the letter, below and to the left of the signature, thus:

**The President,
The White House.**

This style is used in Government correspondence at Washington in addressing the President, the Vice-President, and foreign ambassadors and ministers. In addressing cabinet ministers, the title is placed at the head of the letter. In social correspondence, especially in British usage, the name of the addressee is put at the foot of the letter instead of at the beginning.

As regards punctuation, a period is placed at the end of the address and a comma at the end of each preceding line. A common practice is to omit punctuation altogether at the ends of the lines of the address.

4. The salutation. The salutation is the formal address; as,

My dear Sir	Dear Sir
My dear Madam	Dear Madam
Gentlemen	Dear Sirs

Never use *Messrs.* as a salutation.

Madam is appropriate for either married or unmarried women. In social correspondence, the following forms are used:

My dear Mrs. Brown	Dear Mrs. Brown
My dear Mr. Jones	Dear Mr. Jones
My dear Miss Smith	Dear Miss Smith

The "My" is more formal. In Great Britain, the reverse is true. "My dear Mrs. Forbes" would denote intimacy in England, but little or no acquaintance in the United States.

Both married and single ladies are addressed in the plural as *Mesdames*. Now that so many women, both married and single, are in business for themselves, the present tendency is to address them as *Ladies*. This, after all, is the correlative of *Gentlemen*; but the French form is more customary in social and formal correspondence.

In addressing a firm consisting of a man and a woman, begin *Dear Sir and Madam*.

A formal salutation is followed by a colon; an informal salutation, by a comma; as,

Gentlemen:	Dear Arthur,
-------------------	---------------------

Do not indent the salutation, and do not put a dash after the colon.

When a letter is reproduced in print, it is customary to set the salutation in italic or in caps. and small caps. Roman lower case will serve equally well for the salutation and in many respects is preferable. In printed books, it is also usual to begin the first paragraph of the letter on the same line as the salutation.

5. The body of the letter. The body, or text, of the letter calls for much intelligence on the part of the printer or typewriter, in order to present a neat and artistic

appearance. In typewritten matter, the margin on the right-hand side is uneven, this being the outstanding difference between typescript and ordinary typed matter. The ragged appearance on the right-hand margin should be minimized as much as possible. This can be done by careful attention to word division; but it cannot be done by varying the space between the words as in ordinary print. In the effort to secure a fairly even margin, equal in width to the left-hand margin, care must be taken that improper divisions are not made; the ordinary printing rules of word division must be strictly adhered to.

The left-hand margin is even. Paragraphs should be carefully arranged and the indentions should be uniform. If the type matter is set solid (or single-spaced), a blank line or double space is commonly made between the paragraphs. Such spacing greatly improves the appearance of the letter and keeps a better balance between light and shade.

6. The complimentary close. This is the formal ending of the letter. Its phraseology is largely determined by the degree of intimacy between the writer and the addressee. Ordinary conventional forms are: *Yours truly*, *Yours very truly*, *Very truly yours*; also the more intimate forms, *Yours sincerely*, etc. In official correspondence, it is customary to use the form *Your obedient servant*, or *Your most obedient servant*. In typewritten letters, it is usual to begin the complimentary close either in the center of the page or a little to the left of the center. The theory is that the complimentary close and the signature should form a diagonal indention, the end of the signature being flush with the general right-hand margin. It will be obvious that in the case of a long signature it may be necessary to give less indention to the complimentary close. In this way, the complimentary close and the signature balance the formal introduction. In printed letters, the rule is modified, as explained below.

The first word of each line of the complimentary close should always be capitalized. The succeeding words should be lower-cased, except the words *Sir* and *Madam*.

Expressions introducing the complimentary close, such as *I am*, *we are*, *believe me*, should form part of the body of the letter, instead of being placed in a separate line.

In formal correspondence, however, the conventional phrase *I have the honor to be* is always set out in a separate line, instead of being tacked on to the body of the letter. Such expressions should have no comma after them, unless they are followed by some parenthetical term, as, *Sir, my dear Sir, Madam.*

*Wishing you success in your new enterprise, I remain
Yours very sincerely,
Henry K. Marshall.*

7. The signature. In formal letters, it is customary for the writer to sign his name in the form which he intends the correspondent to use in replying; as, *Thomas T. Paine.*

Corporation signature. A corporation signature must be in the form recorded on the firm's charter. This form is usually printed on the letterhead. Thus, if the word THE forms part of the corporation title, the definite article forms an integral part of the signature; as, THE THIRD NATIONAL BANK. Again, if the word COMPANY is abbreviated to Co., the abbreviated form, and not the spelled-out form, should be used. The name of a corporation is usually signed by some authorized official of the company. A corporation signature will therefore take some such form as the following:

THE FIRST NATIONAL BANK
John T. Harris, Cashier

ATLAS INSURANCE CO.
Edward Lowell, President

THE WORLD PUBLISHING COMPANY
by Lawrence Whitman

Women's signatures. In business letters, an unmarried woman should put *Miss* in front of her name in order to avoid misunderstanding on the part of the recipient; as, (*Miss*) *Eliza Cary.* A married lady whose husband is living should sign her own name and underneath it put her husband's name with the title *Mrs.* prefixed; thus,

*Frances B. Loring
(Mrs. Thomas S. Loring)*

It is customary for a widow merely to prefix *Mrs.* in parentheses before her own name; as, (*Mrs.*) *Mary E. Elliot*.

In typewritten letters, the signature should end in a line with the general right-hand margin. In ordinary printed letters, where the indention at the beginning of each paragraph is only one em or two ems, a corresponding indention should be made at the end of the signature. For instance, if the initial indention is one em, the signature should be indented one em from the right-hand margin. It is also customary in printing letters to use caps. and small caps. for the signature.

A common usage in typewritten business letters is to type the signature beneath the space left for the pen-written name. This is an excellent practice, as some signatures are more or less illegible.

8. The dictator's initials. The initials of the dictator, together with those of the stenographer, are usually placed at the left of the paper, below the signature and flush with the left-hand margin. These initials are useful for the identification of correspondence, especially in firms consisting of several departments.

This completes the make-up of the business letter. Should there be any inclosures, it is customary to note this fact at the foot, immediately under the dictator's initials; as, *2 inclosures* (or *2 incs.*).

Ceremonious Forms of Address ✓

The forms of address used in ceremonious and official correspondence with titled persons, cabinet ministers, and foreign diplomats follow an established usage, and in such formalities Washington is quite as punctilious as London or Paris. The official forms given below have been specially prepared for us by a high government official at Washington. Books professing to deal with forms of address are often untrustworthy; they copy one another's mistakes. An instance of this is the common statement that the President of the United States should be addressed at "The Executive Mansion" (as was formerly proper), whereas "The White House" is now the correct and only form.

Ambassadors from Foreign Countries

Address: His Excellency [*in other respects according to rank*], His Britannic Majesty's Ambassador and Plenipotentiary at —, *or* Ambassador of Great Britain [*or of the French Republic, of Italy, of Brazil, of Mexico, or Imperial Ottoman Ambassador, Japanese Ambassador*], — Street, Washington, D. C.

Salutation: Excellency; *or* Your Excellency; *or* Sir; [*or according to rank*].

Begin letter: I have the honor, etc. [*here follows the body of the letter*].

Refer to as: Your Excellency.

Close: Accept, Excellency, the renewed assurance of my highest consideration,

[*Signature*].

In writing to the British Ambassador, the complimentary close should be as follows:

I have the honor to be,

With the highest consideration,

Your Excellency's most obedient servant,

[*Signature*].

Ambassadors of the United States in Foreign Countries

Address: His Excellency, The Honorable —, Ambassador Extraordinary and Plenipotentiary to the Court of St. James, London [*or at Paris, Rome, etc.*].

Salutation: Excellency; *or* Your Excellency.

Begin letter: I have the honor, etc. [*here follows the body of the letter*].

Refer to as: Your Excellency.

Close: I have the honor to be, Sir,

Your obedient servant,

[*Signature*].

Archbishop

[*Eng.*] *Address:* His Grace the Lord Archbishop of —. *The most formal method of addressing the Archbishop of Canterbury is as follows:* The Most Reverend Father in God, Thomas (*or whatever the Christian name is*), by Divine Providence Lord Archbishop of Canterbury, Primate of All England and Metropolitan. *The Archbishop of York is addressed as:* The Most Reverend Father in God, —, by Divine Permission Lord Archbishop of York, Primate of England and Metropolitan. *An Irish archbishop is now addressed as:* The Most Reverend the Archbishop of —. *If an archbishop is entitled to be called "Right Honorable" apart from his ecclesiastical position, he may be addressed as:* The Right Honorable and Most Reverend the Archbishop of —.

Salutation: My Lord Archbishop.

Refer to as: Your Grace.

[*U. S.*] *Address:* The Most Reverend the Archbishop of —; *or* The Most Reverend James —, D.D., Archbishop of —.

Salutation: Most Reverend Sir; Most Reverend and dear Archbishop.

Archdeacon

Address: The Venerable the Archdeacon of —.

Salutation: Venerable Sir; Reverend Sir.

Army Officers

Address: The Commander in Chief, Army of the United States; or Lieutenant General —, Commanding Officer Army of the United States. Colonel —, U. S. A. Mr. —, Lieutenant, U. S. A. *In the case of retired officers, omit U. S. A. In the case of British officers, their professional rank is put before any title they may independently possess:* Colonel the Right Honorable, the Earl of —; Lieutenant Colonel Sir —, K. C. B.

Salutation: Sir.

Assistant to Executive Officers

See HONORABLE.

Associate Justice

Address: The Honorable —, Associate Justice of the Supreme Court.

Salutation: Mr. Justice; Sir; Your Honor.

Refer to as: Your Honor.

Attorney-general

See CABINET OFFICERS.

Auditor of Treasury

See HONORABLE.

Baron

Address: The Right Honorable Lord —; or less formally, The Lord —.

Salutation: My Lord.

Refer to as: Your Lordship.

Baroness

Address: The Right Honorable the Baroness —; or The Right Honorable the Lady —; or The Lady —.

Salutation: Madam.

Refer to as: Your Ladyship.

Baron's daughter

Address: The Honorable Edith —.

Salutation: Madam.

[Married.] *Address:* The Honorable Mrs. — (with husband's surname); or The Honorable Lady — (if wife of baronet or knight).

Salutation: Madam; or My Lady (if wife of baronet or knight).

Refer to as: Your Ladyship (if so entitled by marriage).

Baron's son

Address: The Honorable Lionel — [The Honorable Mrs. —].

Salutation: Sir [Madam].

Baronet

Address: Sir John —, Bart. [Lady —].

Salutation: Sir [Madam].

Refer to Baronet's wife as: Your Ladyship.

Bishop

[**Eng.**] *Address:* The Right Reverend the Lord Bishop of —; *or* The Lord Bishop of —; *or* His Lordship the Right Reverend —, D.D., Bishop of —. *In formal documents, a bishop is styled* The Right Reverend Father in God, John, by Divine Permission, Lord Bishop of —. *A bishop suffragan is addressed as:* The Right Reverend the Bishop Suffragan of —.

Salutation: My Lord Bishop; *or* My Lord.

Refer to as: Your Lordship.

[**U. S.**] *Address:* The Right Reverend Henry —, D.D., Bishop of —; *or* The Right Reverend the Bishop of —.

Salutation: Right Reverend Sir; Right Reverend and dear Sir [*or* Bishop].

[**Methodist.**] *Address:* The Reverend — —.

Salutation: Dear Sir.

[**Retired.**] *Address:* The Right Reverend Bishop —; *or* The Right Reverend — —, D.D.

Salutation: Right Reverend Sir.

Cabinet Officers

Address: The Honorable the Secretary of —; The Honorable Attorney-general; The Honorable the Postmaster-general, etc. [*or* The Honorable — —, Secretary of —].

Salutation: Sir.

Begin letter: I have the honor, etc. [*here follows the body of the letter*].

Close: I have the honor to be, Sir,
Your obedient servant,
[*Signature*].

Canon

Address: The Reverend Canon —.

Salutation: Reverend Sir.

Cardinal

Address: His Eminence Joseph Cardinal —; *or* His Eminence Cardinal —.

Salutation: Your Eminence.

Refer to as: Your Eminence.

Chargé d'Affaires

Address: Mr. — — (*with official title*).

Salutation: Sir.

Begin letter: I have the honor, etc.

Close: Accept, Sir, the renewed assurance of my high consideration,
[*Signature*].

In writing to a chargé d'affaires of Great Britain, close as follows:
 I have the honor to be, Sir, with high consideration,
 Your obedient servant,
 [Signature].

Chief Justice

Address: The Chief Justice of the United States; *or* The Honorable
 ———, Chief Justice of the Supreme Court of the United States.
Salutation: Mr. Chief Justice; Sir; May it please Your Honor.
Refer to as: Your Honor.

Clergyman

Address: The Reverend A ——— B ———.
Salutation: Reverend Sir; Sir.

Clerk of Senate or House

See HONORABLE.

Commissioner of Bureau

See HONORABLE.

Comptroller of Treasury

See HONORABLE.

Congressman

See HONORABLE.

Consul

Address: Mr. A ——— B ———, United States Consul at ———.
 B ——— C ———, Esq., H. B. M.'s Consul [*or* Consul-general].
Salutation: Dear Sir.

Countess

Address: The Right Honorable the Countess ———.
Salutation: Madam.
Refer to as: Your Ladyship. *See* EARL.

Dean

Address: The Very Reverend the Dean of ———.
Salutation: Very Reverend Sir.

Doctor of Divinity, Laws, Medicine, etc.

Address: A ——— B ———, Esq., M.D.; *or* Dr. A ——— B ———.
 The Reverend A ——— B ———, D.D.; The Reverend Doctor B ———;
 [Dr. and Mrs. B ———].

Duchess

Address: Her Grace the Duchess of ———.
Salutation: Madam.
Refer to as: Your Grace.

Duke

Address: His Grace the Duke of ——. *See* PRINCE.

Salutation: My Lord Duke.

Refer to as: Your Grace.

Duke's daughter

Address: The Right Honorable Lady or The Lady [*with Christian name and surname; if married, use her husband's surname*].

Salutation: Madam.

Refer to as: Your Ladyship.

Duke's eldest son

Address: Use father's second title. [*A duke's eldest son takes the title of marquis or earl by courtesy, his wife receiving the corresponding title.*]

Duke's or Marquis's younger son

Address: The Right Honorable Lord Arthur ——; or The Lord Arthur ——.

Salutation: My Lord.

Refer to as: Your Lordship.

Earl

Address: The Right Honorable the Earl of ——.

Salutation: My Lord.

Refer to as: Your Lordship. *See* COUNTESS.

Earl's daughter

Address: Like DUKE'S DAUGHTER.

Earl's eldest son

Address: Use father's second title; usually VISCOUNT.

Earl's younger son

Address: The Honorable William —— [The Honorable Mrs. ——].

Salutation: Sir [Madam].

Envoy

See MINISTERS.

Executive Council

See HONORABLE.

Governor

[U. S.] *Address:* (*In Massachusetts, and by courtesy in some other States*) His Excellency, The Governor of ——; or The Governor of ——; or The Honorable A —— B ——, Governor of ——.

Salutation: Sir; Dear Sir.

Refer to as: Your Excellency.

[**British Colonial.**] *Address:* His Excellency — (according to rank).

Salutation: According to rank.

Refer to as: Your Excellency. See **LIEUTENANT GOVERNOR**.

Honorable

Address: In the United States, used with Christian name and surname of various officials, Congressmen, Assistants to Cabinet Officers, Commissioners of Bureaus, Heads of State Departments, Members of State Legislatures, Judges, Mayors of cities, thus: The Honorable the Secretary of Agriculture; The Honorable — —, United States Commissioner of Education.

Salutation: Sir; Dear Sir.

In British usage, the title Honorable is given to children of peers, maids of honor, judges of the High Court of Justice. In the British Colonies it is given to members of executive and legislative bodies, judges, etc., during term of office.

Judge

[**U. S.**] See **HONORABLE**.

King

Address: The King's Most Excellent [or Gracious] Majesty.

Salutation: Sire; or May it please your Majesty.

Refer to as: Your Majesty. See **QUEEN**.

Close: I have the honor to remain

Your Majesty's most obedient servant,
[Signature].

Knight

Address: Sir Wilfred —, K. C. M. G. [or other initials of his order].

Address his wife as: Lady —.

Salutation: Sir [Madam].

Legislative Council

See **HONORABLE**.

Lieutenant Governor

Address: The Honorable — —, Lieutenant Governor of —.

Salutation: Sir; Dear Sir.

Lord Chancellor

Address: The Right Honorable the Lord High Chancellor; or the Right Honorable Earl — (or as the case may be), Lord High Chancellor.

Salutation: My Lord.

Refer to as: Your Lordship.

Lord Mayor of London, York, etc.

Address: The Right Honorable the Lord Mayor of —; *or* the Right Honorable A — B —, Lord Mayor of —.

Salutation: My Lord.

Refer to as: Your Lordship.

Lord Mayor's wife

Address: The Right Honorable the Lady Mayoress of —.

Salutation: My Lady; *or* Madam.

Refer to as: Your Ladyship.

Maid of Honor

See HONORABLE.

Marchioness

Address: The Most Honorable the Marchioness of —.

Salutation: My Lady Marchioness; *or* Madam.

Refer to as: Your Ladyship.

Marquis

Address: The Most Honorable the Marquis of —.

Salutation: My Lord Marquis.

Refer to as: Your Lordship.

Marquis's children

Address: Like DUKE'S CHILDREN.

Mayor

[U. S.] *See* HONORABLE.

[Eng.] *Address:* The Right Worshipful the Mayor of —.

Salutation: Sir; Dear Sir.

Refer to as: Your Worship. *See* LORD MAYOR.

Member of Parliament

Address: add M.P. to ordinary form; as, A — B —, Esq., M.P.; Sir A — B —, Bart., M.P.

Ministers from Foreign Countries

Address: His Excellency, the Honorable —, Minister of —; *or* Envoy Extraordinary and Minister Plenipotentiary from —. *The style of the United States Government is to address foreign ministers, envoys, and chargés d'affaires simply as Mr. — —, followed by the official title.*

Salutation: Sir.

Begin letter: I have the honor, etc.

Close: Accept, Sir, the renewed assurance of my highest consideration,

[Signature].

In writing to a minister of Great Britain resident in foreign countries, close as follows:

I have the honor to be, Sir,

With the highest consideration,

Your obedient servant,

[Signature].

Ministers of the United States in Foreign Countries

Address: Mr. A — B — (*followed by official title*).

Salutation: Sir.

Begin letter: I have the honor, etc.

Close: I have the honor to be, Sir,
Your obedient servant,
[Signature].

Monsignor

Address: The Right Reverend Monsignor —.

Salutation: Right Reverend Sir.

Navy Officers

Address: The Admiral of the Navy of the United States; *or* Admiral —, Commanding the United States Navy. Captain — —, U. S. N. *In the British Navy, the professional rank precedes any other title; as, Admiral the Right Honorable the Earl of —.*

Salutation: Sir.

Pope

Address: His Holiness, the Pope; *or* Our Most Holy Father, Pope —.

Salutation: Most Holy Father.

Refer to as: Your Holiness.

Postmaster-general

See CABINET OFFICERS.

Premier

[Eng.] *No special title or address.*

President

Address: The President, The White House; *or* His Excellency, The President of the United States, The White House.

Salutation: The President; *or* Sir.

Begin letter: I have the honor, etc.

Refer to as: Your Excellency.

Close: Respectfully submitted,
[Signature].

President of State Senate

Address: The Honorable — —, President of the Senate of —.

Salutation: Sir.

Prince or Royal Duke

Address: His Royal Highness the Prince of Wales; His Royal Highness Prince — [*Christian name*]; *or* His Royal Highness the Duke of —.

Salutation: Sir; *or* May it please your Royal Highness.

Refer to as: Your Royal Highness.

Princess or Royal Duchess

Address: Her Royal Highness the Princess of Wales; Her Royal Highness the Princess — [Christian name]; or Her Royal Highness the Duchess of —.

Salutation: Madam.

Refer to as: Your Royal Highness.

Privy Councillor

[Eng.] *Address:* The Right Honorable A — B —, P. C.
[or according to rank].

Salutation: Sir.

Queen

Address: The Queen's Most Excellent [or Gracious] Majesty.

Salutation: Madam; or May it please your Majesty.

Refer to as: Your Majesty. See KING.

. Representative

See HONORABLE.

Secretary of State, etc.

See CABINET OFFICERS.

Senate, Officer of

See HONORABLE.

Senate, President of

Address: The Honorable, The President of the United States Senate; or The Honorable — —, President of the United States Senate. See VICE-PRESIDENT.

Salutation: Sir.

Senator

See HONORABLE.

Sister of Religious Order

Address: Sister M —.

Salutation: Respected Sister; or Dear Sister.

Speaker of the House

Address: The Honorable, The Speaker of the House of Representatives.

Salutation: Sir; or Mr. Speaker.

Superior-general of Religious Order (Female)

Address: Reverend Mother Mary —.

Salutation: Reverend Mother.

Close: Respectfully yours.

Superior of Convent

Address: Mother Mary —.

Salutation: Respected Mother; *or* Dear Mother.

Supreme Court, Justice of

See ASSOCIATE JUSTICE, CHIEF JUSTICE.

Vice-President

Address: The Vice-President, The United States Senate; *or* The Honorable, The Vice-President of the United States; *or* The Honorable — — —, Vice-President of the United States. *See* SENATE, PRESIDENT OF.

Salutation: The Vice-President; *or* Sir.

Begin letter: I have the honor, etc.

Close: I have the honor to be, Sir,

Your obedient servant,

[*Signature*].

Viscount

Address: The Right Honorable the Lord Viscount — — —; *or* The Right Honorable Lord — — —; *or* The Lord Viscount — — —.

Salutation: My Lord.

Refer to as: Your Lordship.

Viscountess

Address: The Right Honorable the Viscountess — — —; *or* The Viscountess — — —; *or* The Right Honorable Lady — — —.

Salutation: Madam; *or* My Lady.

Refer to as: Your Ladyship.

Viscount's children

Address: like BARON'S CHILDREN.

The British nobility ranks in the following order: duke, marquis, earl, viscount, baron. Women take the same rank as their husbands or as their eldest brothers; but the daughter of a peer marrying a commoner retains her title as Lady or Honorable. Merely official rank on the part of the husband does not give any similar precedence to the wife.

Common Forms of Address

The following common forms are used with personal names:

Mr. The title of *Mr.* is given to all men who are not distinguished by any other title. It is never spelled out *Mister*.

Esq. In British usage, the title of *Esquire* (usually abbreviated *Esq.*) is given to men who are regarded as gentlemen by birth, position, or reputation. In the United States, *Esq.* is much less frequently used, but is sometimes employed in formally addressing lawyers and justices of the peace. Never use *Esq.* and *Mr.* at the same time; as, *Mr. George Allen, Esq.* Use either one or the other. Nor should *Esq.* be used with any other title. It would be wrong to say *Dr. Alfred C. Jones, Esq.* The correct forms are: *Dr. Alfred C. Jones; Alfred C. Jones, Esq., Ph.D.; Mr. Alfred C. Jones, Ph.D.*

Esq. is usually employed in the address and superscription; *Mr.* is used in the body of the letter.

Jr. and Sr. When father and son both bear the same name, it is customary for the father to add *Sr.* or *Sen.* (*Senior*) after his name and for the son to add *Jr.* or *Jun.* (*Junior*) after his name; as, Oliver Wendell Holmes, *Jr.*

When *Jr.* and *Sr.* are used with *Esq.*, use this form:

John H. Wilson, *Jr., Esq.*
Wilbur A. Mills, *Sr., Esq.*

Messrs. The form *Messrs.* (Fr. *Messieurs*) is the plural of *Mr.* and is used as a title for business partnerships; as, *Messrs. Brown, Willis & Sharp; Messrs. Ward, Lock & Co., Messrs. Robinson & Co.*

In addressing concerns doing business under a more impersonal title, the *Messrs.* is usually omitted; as, The Bobbs-Merrill Company, Boston and Albany Railroad, Cunard Steamship Company, Ltd., The Macmillan Company, Metropolitan Life Insurance Company, National Automobile Association, North German Lloyd.

Use the *ampersand* (&) in names of firms and corporations; but in ordinary combinations use *and*; as, *Messrs. Knight and Steele* entertained the company. Do not use *Messrs.* alone without a name.

Mesdames. *Mesdames* is used in addressing two or more married ladies; as, *Mesdames Pierce and Appleton*; but if these ladies constitute a business firm, we should address them as *Mesdames Pierce & Appleton*.

Misses. Two or more unmarried women are addressed as *Misses*; as, *The Misses Clarkeson*; or if a firm of unmarried women, *Misses Goodwin & Blackwell*.

Abbreviations

Generally speaking, abbreviations of titles should not be used in a letter, especially in the text. Such words as *President*, *Professor*, *General*, *Colonel*, *Captain*, *Reverend*, *Honorable*, etc., should be spelled out. *Mr.*, *Mrs.*, and *Messrs.* are, of course, exceptions, and should never be spelled out. *Dr.* may be used immediately before the surname, but in a letter it is considered better form to spell out the word; as, *Doctor Cabot*. When a title is followed by a surname without any Christian name or initials, it should always be spelled out; as, *Lieutenant Wilson*, *Major General Edwards*, *Superintendent Dawson*. The rule of the Government Printing Office is that civil, military, and naval titles should be spelled in full except when followed by initials or Christian names. On the other hand, when titles are followed by initials or Christian names, the Government style is that such titles must be abbreviated; as, *Maj. Gen. R. H. Perkins*, *Lieut. George R. Stevens*. This rule is not always followed in ordinary correspondence.

In firm names, the use of such abbreviations as *Co.*, *Bros.*, and *Inc.*, should follow the style adopted by the particular firm.

CHAPTER XVI

PURITY OF DICTION

The spoken language admits of greater latitude than the written one. Colloquialisms are then in their proper setting. A phrase that might be correct in conversation is usually out of place or taboo in print, unless of course in the reproduction of dialogue. Even a certain raciness of speech may be employed without offense. But the eye is less indulgent than the ear. Its canons are more easily violated. The spoken word is mutable; the written language is fixed and conventional.

These differences of usage give rise to many faults in written diction. There are other improprieties which are due to other causes. Confusions of sound, as in the blunders listed in an earlier chapter of this book — *affect* for *effect*, *council* for *counsel*, and the like — have their share in perpetuating the errors. Our slipshod pronunciation accounts for many of these.

The chief cause of our difficulties, however, is an imperfect knowledge of meanings, especially of the finer shades. Grammar, too, plays its part, but not to the extent that is commonly supposed. A child brought up in a cultivated home will reflect its parents in its speech. It will speak grammatically without being aware of the fact. But even such a child, when grown up, may lack a subtle sense of discrimination amid the maze of entangling terms. The very richness of our language is a constant challenge to the intellect; so much so that the dictionary becomes a daily necessity.

Some of the commonest blunders and confusions are given in this chapter, and examples of correct employment have been freely introduced. The list ranges from vulgarisms and illiteracies to terms allied in etymology or in synonymy. An attempt has been made to base the rulings and suggestions on authoritative usage rather than on our own aversions and preferences. If your particular difficulties are by chance not included, you still have the dictionary.

BLUNDERS AND CONFUSIONS

ability, capacity. *Ability* is the power to accomplish. *Capacity* is the power to hold or receive ideas; the active mental power.

His *ability* as a speaker is not equal to his *capacity* for studious application.

accept, except. *Accept* means "to receive willingly." *Except*, as a verb, means "to omit or exclude"; as a preposition, "not including."

I *accept* your offer.

They *excepted* him from the jury.

All letters are signed, *except* one.

ad. Abbreviation or slang. Do not use in the body of the sentence.

advise. In the sense of "inform," it is used in old-fashioned business correspondence; as, "I beg to *advise* you of the receipt of the goods." Discard this, together with its associates, "Yours of yesterday's date received and contents noted. In reply would say . . ."

affect, effect. *Affect* is a verb meaning "to influence; to pretend to have." It is used as a noun only in a highly technical sense, as in psychotherapy. *Effect*, as a verb, means "to accomplish"; as a noun, "result, performance, impression."

The drought *affected* the crops.

She *affected* indifference.

He *effected* a compromise.

The *effect* was disastrous.

afraid of. Do not say *frightened of* or *scared of*.

She is *afraid of* lightning.

She is *frightened by* lightning.

aggravate. "To make worse; intensify." The colloquial sense "to exasperate" should not be used in written English.

His indifference *aggravated* the offense.

ain't. A colloquial or illiterate contraction for *am not*, *are not*, and *is not*.

alibi. A legal term meaning "a plea that when an alleged act was committed, the person accused was

elsewhere." In the sense of "excuse," *alibi* is either illiterate or slang.

all. *All* is collective and refers to totality of number. The addition of *of* is superfluous.

Have *all* voted who wish?

All the members were notified.

all right. There is no such word as *alright*.

all set. Slang for "fully prepared; ready."

allude, refer. To *allude* to a thing is to touch upon it covertly or indirectly. To *refer* to a thing is to mention it specifically. *Allude* should not be used as a synonym for *mention*.

The speaker *alluded* to the prevailing lawlessness, but did not *refer* to any particular crime.

almighty. Do not add *more* or *most* or the terminations *-er* or *-est*. This word, from its meaning, admits of no comparison.

alone. "Solitary; unaccompanied." Unless this sense is perfectly clear from the context, use *only* instead.

Man shall not live by bread *alone*.

Bread is the *only* substance, milk excepted, on which *alone* the human body can be supported.

alright. See ALL RIGHT.

alternative. Strictly, this is a choice between two things or courses. Hence, it is redundant to speak of "the only alternative."

He had to apologize or accept the *alternative* — dismissal.

We were left the choice of three *courses* (not *alternatives*).

among, between. *Among* refers to three or more; *between*, to two only. This restriction in the use of *between* is not always observed; but when the word is used of more than two objects, some reciprocal relation is usually denoted.

To stir up enmity *among* the races of Europe.

A closer bond *between* the two countries.

A treaty *between* England, France, and Russia.

amount. *Amount* refers to quantity and not to number.

A large *amount* of money was lost.

A large *number* of people were present.

and. Not to be used instead of *to* after such words as *come* and *try*. Also do not insert it immediately before *etc.*

Come to (not *come and*) visit me.
Try to (not *try and*) make amends.
 Pens, ink, paper, *etc.*

and which. Do not use *and* before *which* unless another *which* has preceded it. The redundancy is likely to escape notice in a long sentence.

We live in a more or less faithless age, *in which* (not *and in which*) materialism has a more popular appeal than spirituality.

any place. Vulgarism for *anywhere*.

appreciate. "To esteem highly; estimate aright." It should not be used in the sense of "know" or "understand," nor should it be modified by *greatly* or *very much*.

I *appreciate* your efforts.

apt, liable, likely. *Apt* means "having a tendency to (do)." It suggests predisposition. *Liable* means "subject or amenable to" and implies exposure to something undesirable. *Likely* stresses the idea of probability and usually suggests something favorable.

A careless person is *apt* to blunder.
 Difficulties are *liable* to occur.
 He is *likely* to succeed.

as. Do not use *as* for *that*.

I don't know *that* (not *as*) I am going.
 I cannot say *that* (not *as*) I do.

as . . . as, so . . . as. Use *as . . . as* in affirmative statements and *so . . . as* in negative ones.

She is *as* tall *as* her mother.
 She is not *so* tall *as* her father.

avocation, vocation. *Avocation* denotes a person's hobby or diversion; *vocation* denotes his profession or calling. The former is commonly used in the plural.

His *vocation* is engineering.
 He chose the wrong *vocation*.
 His *avocations* are golf and radio.

awful, awfully. "Inspiring awe; solemnly impressive."

These words are often used intensively in the sense of "notable, notably, very, exceedingly"; but such usage is slang, and should not be followed in careful speech or writing.

balance. Incorrect to use in the sense of "remainder."

Use *balance* in connection with a debit or credit statement or in the sense of poise.

The *balance* of power in Europe.

He shipped the *remainder* (not *balance*) of the books.

beside, besides. In present usage, *beside* is used as a preposition only, and means "by the side of; near."

Besides is chiefly an adverb, and means "in addition (to); moreover."

He sat *beside* the open window.

Besides being a writer, he is also a musician.

between. See AMONG.

between you and me. The personal pronouns following *between* must be in the objective case. Such pronouns are *me, him, her, us, and them*, besides *you* and *it*, and the archaic *thee*. One of the commonest blunders is the use of *I* for *me* in *between you and me*.

both, each. *Both* means "the two" considered conjointly. *Each* refers to two or more considered separately. *Both* takes a plural verb; *each*, a singular verb.

Both brothers are living.

Each dislikes the other.

Both have cars, but *each* prefers his own.

calculate. Do not use for *expect, intend, or think*.

Astronomers can *calculate* the date of an eclipse.

He *expects* (not *calculates*) to sail for Europe next week.

can, may. *Can* and *could* denote ability; *may* and *might* denote permission or sanction.

I shall come if I *can* (if I am able to).

I shall come if I *may* (if I am permitted to).

can but, cannot but. *Can but* means "can only." *Cannot but* is a stronger expression; it means "cannot help," and often suggests moral necessity.

I *can but* object (I can do no more).

I *cannot but* object (I cannot help objecting; I am morally bound to object).

capacity. See ABILITY.

character, reputation. *Character* denotes what a man is; *reputation*, what others think of him.

common. See **MUTUAL**.

complexed. Vulgar in the sense of "complexioned."

complement, supplement. *Complement* is that which supplies a deficiency; it often denotes two things which together make a complete whole. *Supplement* is an addition to something that is relatively complete. The former is an essential; the latter, an unessential.

Husband and wife were natural *complements* of each other.

The *supplement* to the dictionary contained much valuable matter.

considerable. Used as a noun, it is a colloquialism for "a considerable amount, extent, or the like." Used as an adverb, it is illiterate. Use *considerably* instead.

He won *a considerable amount* (not *considerable*) on the exchange.

She is *considerably* (not *considerable*) improved.

contemptible, contemptuous. *Contemptible* means "deserving of contempt; despicable." *Contemptuous* means "showing contempt (of); scornful."

His conduct was *contemptible*.

His comments were *contemptuous*.

continual, continuous. *Continual* implies a steady and rapid succession or recurrence. *Continuous* refers to that which continues without interruptions of any kind.

Continual showers spoiled their holiday.

The storm was *continuous* for three days.

On account of *continual* interruptions, it is difficult to maintain a *continuous* train of thought.

could of. See **OF**.

credible, creditable, credulous. *Credible* means "believable." *Creditable* means "worthy of praise or esteem." *Credulous* means "too ready to believe; easily imposed upon."

A *credible* witness gave his evidence in a *creditable* manner and convinced the court that the complainant had been too *credulous*.

custom, habit. *Custom* is the repetition of the same act under the same circumstances and may apply to a single individual or to a body of people. *Habit* is a tendency on the part of an individual to repeat a certain

act. *Custom* is voluntary; *habit* is more or less spontaneous and involuntary.

It is the *custom* to close on legal holidays.
He had the *habit* of stuttering when excited.

cute. In the sense of "attractive, dainty, picturesque," *cute* is a colloquialism peculiar to the United States. In the sense of "shrewd" or "clever," it is colloquial also in British usage.

data. The use of *data* as a singular is erroneous. The singular form, *datum*, is rarely used.

date. Inelegant for "a business or social appointment; an engagement."

deal. As a noun, *deal* is business cant for "a transaction; bargain; secret agreement."

definite, definitive. *Definite* means "with exact limits; precise." *Definitive* means "decisive; final."

A *definite* arrangement (one which is explicit).

A *definitive* arrangement (one which is final).

demean. Do not use *demean* except in the sense of "behave, comport (oneself)." Even in this correct sense, the word is rare in modern usage. The verb is derived from Old French *demener*, to conduct, manage (Latin *de*, down, *minare*, to drive, as animals, by threatening cries; urge on). The noun is *demeanor*. A totally different verb is *demean* in the sense of "debase (oneself); lower in dignity." This word originated from a mistaken etymology of the preceding verb (Latin *de* + English *mean*, base), and is now used chiefly by the uneducated or in deliberate imitations of them. Say "humble, lower, degrade oneself" instead of "demean oneself."

different. Use *different from* exclusively. *Different to* is a Britishism. *Different than* is sometimes found in the works of Addison, Steele, De Quincey, Thackeray, Newman, and other distinguished writers, but the use of *than* in this connection is generally condemned by grammarians.

differ from, differ with. To express unlikeness, use *differ from*. To express dispute or contention, use *differ with*. To express divergence of opinion, either *from* or *with* may be used.

Latin *differs from* Greek.

He *differed with* his fellow workmen.

He *differs from* other writers.

I have *differed with* the President on many questions.

directly. Do not use *directly* as a conjunction. Use *as soon as*.

As soon as (not *directly*) he saw she was serious, his mortification was indescribable.

dive. The past tense is *dived*. The use of *dove* is colloquial.
He *dived* into the river.

don't. Contraction for *do not*. Should not be used for *doesn't*.

They *don't* applaud the actor who *doesn't* perform well.

dove. See DIVE.

due to. Do not use in the sense of "owing to" or "because of." *Due to* always modifies a noun or pronoun.

The success was *due to* his enterprise.

The success was great, *owing to* (or *because of*) his enterprise.

each. *Each* is distributive and refers to the members of a group considered one by one, and is followed by a singular verb and pronoun. Compare ALL, BOTH, and EVERY.

Each man has one vote.

Each of the men has cast his vote.

Each of these interviews *tends* (not *tend*) to a better understanding.

each other, one another. Use *each other* of two; use *one another* of more than two. Modern writers tend to observe this distinction. Older writers used the terms interchangeably.

The twins resemble *each other*.

The members were loyal to *one another*.

effect. See AFFECT.

either. *Either* means the one or the other of two persons or things, and should always be used in the singular. In referring to one of three or more, use *any one*. *Either* is the correlative of *or* and should not be used with *nor*.

Either Ruth or Joan is now waiting.

Either of the two books is at your service.

He is *either* a knave *or* a fool.

Any one of us is apt to make mistakes.

else. When used in the possessive with *anybody*, *any one*, *no one*, *somebody*, *some one*, and the like, the sign of possession should be placed after *else*.

Nobody else's children behave so badly.

Somebody else's book.

endless, eternal, everlasting. Do not add *more* or *most* or the terminations *-er* or *-est*. These words, from their meanings, admit of no comparison.

every. *Every* calls attention to the totality of the individuals forming a group, and is followed by a singular verb and pronoun. Compare **ALL** and **EACH**.

Every one of the men received his bonus.

Every workman was at his desk.

Every member should secure an applicant, each in his own way.

every place. Vulgarism for *everywhere*.

except. See **ACCEPT**.

exceptionable, exceptional. *Exceptionable* means "open to exception; objectionable." *Exceptional* means "forming an exception; unusual; superior."

His manner was brusque, but not otherwise *exceptionable*.

His ability is *exceptional*.

farther, further. *Farther* usually refers to distance; *further*, to time, quantity, or degree.

He traveled *farther* than I.

I have no *further* use for it.

favor. In the sense of "letter," *favor* is old-fashioned. "I am in receipt of your esteemed *favor*" is reminiscent of the more leisurely methods of last century. The modern business man would omit the sentence entirely and plunge into the reply.

few. *Few* refers to number, and is opposed to *many*. *A few* is opposed to *none*.

A man of *few* words.

He said *a few* words.

Few realize their opportunities.

A faithful *few* remained.

fewer, less, smaller. *Fewer* refers especially to number; *less*, to degree, value, or quantity; *smaller*, to size,

dimensions, or quantity. *Fewer* is opposed to *more*; *less*, to *greater*; *smaller*, to *larger*.

They have *fewer* pupils than formerly.
He is of *less* importance than his brother.
Bourgeois is *smaller* than pica.

first, firstly. When used in connection with *secondly*, *thirdly*, etc., the adverb *first* is preferable to *firstly*. As a rule, the shorter forms *first*, *second*, *third*, etc., are to be preferred.

fix. *Fix* means "to fasten; secure; establish." *Fix* is used in a wide range of colloquial meanings: "to adjust; repair; bribe; incapacitate." It is better to be more exact.

He tried to *bribe* (not *fix*) a juryman.
He left his watch to be *repaired* (not *fixed*).

flee, flow, fly. *Flee* means "to seek safety in flight; run away; vanish." *Flow* means "to glide along, as a stream." *Fly* means "to move through the air; move or pass swiftly." Note the principal parts:

flee, fled, fled
flow, flowed, flowed
fly, flew, flown

The culprit *fled* from his pursuers.
Wine *flowed* freely at the banquet.
Commander Byrd *flew* to the North Pole.

frightened of. See AFRAID OF.

further. See FARTHER.

gentleman, lady. These should not be used merely to distinguish sex. *Man* and *woman* are correct and honorable terms. "Salesladies," "washerladies," "business gentlemen" are ludicrous affectations for "saleswomen," "washerwomen," "business men."

Consideration for others is the mark of a *gentleman*.
In many professions, *women* outnumber *men*.
She had the breeding and instincts of a *lady*.

got. Do not use *got* with *have* merely to denote possession, for *got* is superfluous in such phrases. Use it only to convey the meaning of "acquired" or "secured." The past participle *gotten* is not used in the best modern

English. Use *got* instead. *Gotten* is used only in combination; as, *ill-gotten*.

Have you (not *have you got*) a dictionary?

Have you *got* (not *have you gotten*) the position you applied for?

guess. Do not use for *suppose*, *believe*, or *think*.

He *guessed* the correct answer. [Correct.]

I think (not *guess*) I will go home now.

habit. See CUSTOM.

had ought. See OUGHT.

hanged, hung. In speaking of an execution by hanging, use *hanged*.

The murderer was *hanged* (not *hung*) at dawn.

His Academy picture was *hung* on the line.

healthful, healthy. *Healthful* means "promoting health"; *healthy* means "having health." Careful writers distinguish these senses, but it must not be overlooked that *healthy* means not only "having health" but "conducive to health." Thus it is not incorrect to speak of "a *healthy* climate," although "a *healthful* climate" is preferable.

The food and climate were alike *healthful* (not *healthy*).

The boys were decidedly *healthy*.

hectic. A grandiose slang term for "feverish," presumably from a mistaken idea of the meaning. *Hectic* means "habitual; consumptive; morbidly flushed." It refers especially to the flushed and emaciated condition peculiar to hectic fever. "A *hectic* day" is as meaningless as "a *malarial* or *typhoidal* occasion."

here. *Here* is superfluous in the phrases *this here*, *these here*

This (not *this here*) paint is wet.

These (not *these here*) pears are ripe.

historic, historical. As a rule, use *historic* for "noted in history," and *historical* for "belonging to history."

The *historic* ride of Paul Revere.

The *historical* method of investigation.

hung See HANGED.

ilk. In correct usage, *ilk* is a Scotticism, meaning "same", hence, *of that ilk* means "of that same

(designation or estate)." Thus, "Dalkeith of *that ilk*" means "Dalkeith of Dalkeith." It is incorrect to use *ilk* as a noun, in the sense of "kind, sort, breed, or class."

A man of that *type* (not *ilk*) is not to be trusted.

illy. *Illy* is an affected form of *ill*. It is preferable to use *ill* as an adverb.

He fared *ill* in that desolate land.

We were *ill* (not *illy*) prepared.

imply, infer. *Imply* means "to suggest or involve without definitely stating"; *infer*, "to draw a conclusion." The two are often confused.

Why did you *imply* that I was jealous?

I am not responsible for what you may have *inferred*.

in back of. An incorrect form for *behind*. It is probably due to analogy with the correct phrase, *in front of*.

The well is *behind* (not *in back of*) the house.

incessant. Do not add *more* or *most* or the terminations *-er* or *-est*. This word, from its meaning, admits of no comparison.

infer. See IMPLY.

infinite. Do not add *more* or *most* or the terminations *-er* or *-est*. This word, from its meaning, admits of no comparison.

inside of. See WITHIN.

kind. Under no circumstances say *these kind* or *those kind*. If the plural cannot be avoided, say *these kinds*. Do not use *a* after *kind of*, nor use *kind of* adverbially.

This kind of apple is famous.

These kinds of apples (that is, more than one variety) are famous.

I do not like *this kind of* (not *this kind of a*) hat.

I am *somewhat* (not *kind of*) sleepy.

lady. See GENTLEMAN.

last, latest. *Last* means "after all others; coming at the end." *Latest* means "most recent," with the implication that there are more to follow.

The *last* edition of an evening paper (that is, the final issue for that day).

The *latest* edition of evening papers (that is, the most recent, though not the final issue).

The *latest* book of a living author.

The *last* book of a dead author.

lay, lie. *Lay*, "to put down," is sometimes confused with *lie*, "to rest." Remember the principal parts:
lay, laid, laid.
lie, lay, lain.

He *lay* (not *laid*) in bed all day.
 She *laid* the book on the table.
 The hens have not *laid* well this year.
 The schoolbooks have *lain* (not *laid*) all summer untouched.

learn, teach. *Learn* means "to acquire knowledge"; *teach*, "to impart knowledge." To use *learn* in the sense of *teach* is now a vulgarism.

He *taught* (not *learned*) me Latin.

leave, let. Do not use *leave* for *let*.

Let (not *leave*) it be.
Let (not *leave*) go of.
Let it lie (not *leave* it *lay*).

less. See FEWER.

let. See LEAVE.

liable. See APT.

lie. See LAY.

like. Do not use *like* as a conjunction before a subject and verb; use *as* or *as if* instead.

Do *as* (not *like*) I do.
 Do *like* me. [Here *like* is a preposition correctly used with its object.]
 It looks *as if* (not *like*) it might rain.

likely. See APT.

locate. The intransitive use in the sense of "settle" is colloquial.

He *settled* (not *located*) near Seattle.

luxuriant, luxurious. *Luxuriant* means "prolific; profuse of growth." *Luxurious* means "given or contributing to luxury; self-indulgent."

The *luxuriant* undergrowth of the jungle.
 The *luxuriant* imagination of De Quincey.
 The *luxurious* furnishings of the drawing-room.

majority, plurality. A *majority* is a portion greater than half of any total. A *plurality* is the margin which one candidate has over another. In United States politics, *plurality* is most commonly used with respect to a leading candidate and his nearest rival. If the leader obtains more than half of all the votes cast, he has a

majority. There may be a *plurality* without a *majority*, but there cannot be a *majority* without a *plurality*.

may. See CAN.

may of. See OF.

merely. See ONLY.

midst. Such expressions as *in our midst* are of questionable propriety. It is better to say *in the midst of*.

might of. See OF.

most. The use of *most* for *almost* or *nearly* is a colloquialism.

I saw him *almost* (not *most*) every week.

must of. See OF.

mutual, common. *Mutual* implies reciprocal feelings or actions; *common* denotes equal participation by two or more. The use of *mutual* in the expression "our mutual friend" is considered an impropriety, although used by some good writers.

Their *mutual* affection helped them to overlook each other's faults.

Their *common* interest in art was a bond between them.

myself. An emphatic and reflexive form of *I* or *me*. It is often incorrectly used where no emphasis is intended.

I saw it *myself*.

I hurt *myself* rather badly.

Tom and *I* (not *myself*) went to the ball game.

He gave it to Mary and *me* (not *myself*).

near by. Do not use as an adjective.

A town *near by* (not a *near-by* town).

neither. *Neither* means "not the one or the other" and is the correlative of *nor*. It is always singular when used as a pronoun.

Neither apples *nor* (not *or*) pears are plentiful.

Neither of the thieves was caught.

Neither of them knows the true facts of the case.

none, not one. Do not substitute *not a one*. *None* is usually plural when used as a subject, unless a singular idea is plainly indicated. Ordinarily, *not one* or *no one* is used to express the singular.

None are fair but who are kind.

None of the food is left.

Not one survivor remains.

no place. Vulgarism for *nowhere*.

nothing like. Do not use adverbially for *not nearly*.

She is *not nearly* (not *nothing like*) so tall as I.

not only, not merely. See ONLY.

nowhere near. Do not use adverbially for *not nearly*.

It is *not nearly* (not *nowhere near*) so difficult as I thought.

of. Do not use *of* for *have* in verb phrases. *Could of*, *may of*, *might of*, *must of*, *should of*, and *would of* are illiterate.

off of. A vulgarism. The *of* is superfluous.

one another. See EACH OTHER.

only. Be careful to place *only* next the word or phrase affected by it. At the end of a sentence, *only* modifies the whole. The same caution is necessary in the use of *merely*. The rule is commonly violated in the use of *not only*, *not merely*. When *not only* is used with *but also*, see that each is followed by the same part of speech or by a parallel construction.

Only I borrowed his book: nobody else did.

I *only* borrowed his book: I did not buy or filch it.

I borrowed *only* his book: I did not borrow anybody else's.

I borrowed his *only* book: he had none left.

I borrowed his book *only*: that was all I borrowed.

He gave me *not only* advice *but also* assistance.

on to. A compound preposition, written preferably as two words, although the solid form *onto* is sometimes used. The locution is avoided by careful writers, for the *to* is usually superfluous. The prepositional sense must be distinguished from that in which each word has independent force.

He put varnish *on* (not *onto*) the floor.

He was going *on to* Buffalo. [Correct usage, for here *on* is an adverb and *to*, a preposition.]

oral, verbal. *Oral* means "by word of mouth." *Verbal* also has this meaning, but is concerned with the words themselves rather than with the method of communication. Thus, we speak of *oral* examinations, *oral* tradition, but *verbal* contract, *verbal* evidence, a *verbal* communication, *verbal* distinctions. A *verbal* translation is one that is literal, or word for word, and may be either *oral* or written.

other. Be careful not to omit *other* when the sense requires its insertion in comparisons. The thing compared must always be excluded from the class of things with which it is compared. *Other*, however, must not be used with the superlative.

St. Mark's is greater than any *other* church in Venice.

Pau has the most genial climate of any (not *any other*) spot in France.

ought. *Ought* should not be used with an auxiliary verb.

Had ought is a vulgarism.

This *ought* (not *had ought*) to be remedied.

This *ought not* (not *hadn't ought*) to be done.

out loud. Do not use for *aloud*.

outside. This may be followed by *of* when used as a noun but not when used as a preposition.

He rode on the *outside* (noun) *of* the omnibus.

He rode *outside* (preposition) the omnibus.

overflow. The past participle is *overflowed*.

The river has *overflowed* (not *overflown*) its banks.

overly. A provincialism for "excessively; too; over."

She is *overanxious* (not *overly anxious*).

pair, pairs. *Pairs* is the plural of *pair*. The use of *pair* as a plural is colloquial.

One *pair* of scissors; three *pairs* of scissors.

Several *pairs* of shoes.

per cent, percentage. The phrase *per cent* should not be confused with the noun *percentage*.

Five *per cent* is a fair rate.

There was on board a small *percentage* (not *per cent*) of Asiatics.

perpetual. Do not add *more* or *most* or the terminations *-er* or *-est*. This word, from its meaning, admits of no comparison.

persecute, prosecute. Both words are derived from the Latin word meaning "to follow; pursue." *Persecute* means "to pursue with enmity or importunity; harass." *Prosecute* simply means "to follow up; carry on," or, in the legal sense, "to institute proceedings against."

The Christians were *persecuted* in ancient Rome.

The coroner *prosecuted* an inquiry.

Trespassers will be *prosecuted*.

phone. A colloquialism for *telephone*.

photo. A colloquialism for *photograph*.

piece. The use of *piece* to mean "a short distance" is provincial.

I walked a *short distance* (not *piece*) down the road.

piteous, pitiable, pitiful. That is *piteous* which arouses pity. That is *pitiable* which calls for either pity or contempt. *Pitiful* means "full of pity" or "compassionate"; but when applied to things, it means either "pathetic" or "contemptible."

A *piteous* moan; a *piteous* face.

A *pitiable* condition; a *pitiable* exhibition.

A *pitiful* heart; a *pitiful* smile; a *pitiful* contribution.

plead. The past tense is *pleaded*. The use of *pled* or *plead* is colloquial.

plenty. Do not use *plenty* as an adjective or adverb; it is properly a noun.

Apples are *plentiful* (not *plenty*) this year.

It is *quite* (not *plenty*) good enough for me.

You are in *plenty* of time.

plurality. See MAJORITY.

postal. A colloquialism for *postal card* or *post card*.

practicable, practical. That is *practicable* which can be done, or (as in the case of a road or ford) used. That is *practical* which can be turned to use, and is opposed to *theoretical*.

Wireless telegraphy is both *practicable* and *practical*.

The manufacture of real diamonds is *practicable* but too expensive to be *practical*.

preferable. Do not add *more* or *most* or the terminations *-er* or *-est*. This word, from its meaning, admits of no comparison.

preventive. Use *preventive* rather than *preventative*. The latter, though in perfectly good usage, is regarded by Webster as an unnecessary and irregular doublet of *preventive*.

proposition. *Proposition* strictly denotes that which is formally proposed or stated. The use of *proposition* in the sense of "project, undertaking, problem," and

the like, is a hackneyed colloquialism and, in such cases as "he is a tough *proposition*," slang.

His *proposition* was met with approval.

To bridge the Hudson was a difficult *undertaking* (not *proposition*).

prosecute. See PERSECUTE.

proved. Do not use *proven* — an archaism peculiar to Scots law, as in the phrase *not proven*.

provided, providing. Do not use the present participle *providing* in place of the conjunction *provided*.

We shall go to the picnic *provided* (not *providing*) it does not rain.

raise, rise. Do not confuse the transitive verb *raise* with the intransitive *rise*; in other words, *raise* requires an object and *rise* does not.

As they *raised* the flag, the entire audience *rose*.

rare, scarce. *Rare* denotes something that is unusual or infrequent. *Scarce* applies to something of a commoner character, which for the time being is hard to obtain.

First folios of Shakespeare are *rare*.

Certain orchids are *rare*.

Most out-of-print books are *scarce*.

Food, clothing, and money are *scarce* in times of famine.

real, really. Do not use the adjective *real* as an adverb.

It was a *real* pleasure to see him.

He was very (not *real*) good to me.

Do you *really* wish to go?

reckon. Do not use for *think* or *suppose*.

He was *reckoned* among the transgressors.

I *suppose* (not *reckon*) you think I am meddlesome.

recollect, remember. *Recollect* suggests mental effort; *remember* is more spontaneous.

I *remember* the incident but cannot *recollect* the conversation.

refer. See ALLUDE.

regular. The use of *regular* for *real*, *thorough*, *unmitigated* is colloquial.

He is an *unmitigated* (not *regular*) scoundrel.

remember. See RECOLLECT.

respective, respectively. Do not confuse with *respectful*, *respectfully*. *Respective* means "proper to each; several;

individual." *Respectful* denotes deference or respect, and *respectfully* is commonly used at the close of a formal letter or report.

Yours *respectfully*.

Respectfully submitted.

He stood at a *respectful* distance.

The guests were seated according to their *respective* ranks.

The ages of their three children were ten, twelve, and fifteen *respectively*.

same. Do not use *the same* to indicate an aforesaid person or thing, except in legal documents. Its use in business correspondence is no longer favored. Do not use *the same as* for *in the same way as* or *just as*.

We have shipped the boxes and *they* (not *the same*) should reach you by Wednesday.

Sign your name *just as* (not *the same as*) you always do.

say, state. Do not use *state* for the ordinary sense of *say*. *State* means "to express fully or clearly" and is the more formal word.

He *said* (not *stated*) that he was going.

He *stated* his reasons at the meeting.

No precise time was *stated*.

scarce. See RARE.

scared of. See AFRAID OF.

seem. Do not use *seem* with *can't*.

I *seem unable* (not *can't seem*) to do the work.

I *don't seem able* (not *can't seem*) to swim far.

seldom. Do not say *seldom ever* or *seldom or ever*. Use *seldom*, *seldom or never*, *seldom if ever*, or *very seldom*.

sell, sold. These commercial terms have acquired wider meanings in modern salesmanship, and have gained currency even in nonmercantile pursuits. A man not only *sells* a commodity to a customer, but he *sells* himself and *sells* the customer. If he is convinced of the merits of a venture, he is "*sold* on the proposition" and is willing to *sell* the scheme to the public. Thus everything is *sold*—public charities, social and religious enterprises; in fact, everything for which popular support is needed. Give the word a rest.

set, sit. Do not use *set* for *sit*. Such expressions as a *setting* hen, the hen is *setting*, the coat *sets* well, etc., are colloquial. In the senses in which *set* is ordinarily misapplied, remember that *set* takes an object and *sit* does not.

We *set* a hen on the eggs.
We *set* the eggs, but the hen *sits*.
He *set* the clock back.
The coat *sits* well.

should of. See OF.

sight. The use of *sight* in the sense of "a great quantity or number" is colloquial.

It will cost a *great deal* (not *sight*) of money.

sit. See SET.

size. Do not use as an adjective. The expression *size up*, meaning "to estimate the size of, form judgment of," is colloquial both in England and in the United States.

We keep shoes of every *size* (not every *size* shoes).
Give me a smaller *sized* (not *size*) collar.

smaller. See FEWER.

so. The use of *so* as an intensive unless followed by a *that* clause, is chiefly colloquial and always vague.

He was *so* frightened that he ran away. [Correct.]
She was *very* (not *so*) lonely in the camp.

so . . . as. See AS . . . AS.

sold. See SELL.

some. Do not use *some* as an adverb in the sense of "somewhat, a little, rather"; nor as an adjective in the sense of "excellent, striking," etc.

He is *a little* (not *some*) better.
I *rather* think (not *think some*) of going to the mountains.
That is *an unusually fine* (not *some*) sunset.

some place. Vulgarism for *somewhere*.

sort. Under no circumstances say *these sort* or *those sort*. If the plural cannot be avoided, say *these sorts*. Do not use *a* after *sort of*.

This sort of expression is correct.
These sorts of plums (that is, more than one variety) are delicious.
I prefer *this sort of* (not *this sort of a*) dog.
I *rather* (not *sort of*) think you may be right.

speciality, specialty. *Specialty* is preferred, although *speciality* is a correct synonym.

His *specialty* in college was Romance languages.

The firm made a *specialty* of first editions.

state. See SAY.

stay, stop. The use of *stop* for *stay* in the sense of "tarry, remain for a while" is colloquial.

They *stopped* for luncheon at the inn.

They are *staying* at the inn for two or three days.

He is *staying* (not *stopping*) this summer with his parents.

such. The correlative of *such* in a relative clause is *as*, not *who*, *which* or *that*; in a result clause, the correlative is *that* alone.

He was *such* an orator *as* one rarely hears nowadays.

There was *such* a din *that* we could not hear.

suicide. The use of *suicide* as a verb is colloquial.

He *committed suicide* (not *suicided*).

summons. Do not use *summons* as a verb.

A *summons* was served upon the witness.

The witness was *summoned* (not *summonsed*) to court.

supplement. See COMPLEMENT.

supreme. Do not add *more* or *most* or the terminations *-er* or *-est*. This word, from its meaning, admits of no comparison.

sure. Do not use *as* an adverb in place of *surely*, *certainly*.

She *certainly* (not *sure*) looks well.

suspicion. Do not use *suspicion* as a verb.

I *suspected* (not *suspicioned*) him from the first.

swam, swum. Do not use *swam* in place of *swum* for the past participle of *swim*.

Two women have *swum* (not *swam*) the English Channel.

swell. It is colloquial to use *swell* as a noun in the sense of "fashionable person" or as an adjective in the sense of "stylish; distinguished."

A number of *fashionable people* (not *swells*) were at the concert.

Paderewski gave a *magnificent* (not *swell*) performance.

take. *Take* is used in a number of colloquial phrases; as, to *take* (=become) sick, to *take* (=study) Greek, to *take in* (=attend or include) a dance, to *take in*

(=impose upon) a trustful friend, to *take on* (=act) like a madman. Do not use the unnecessary *take and* before verbs of action.

Boil (not *take and boil*) some potatoes.

tasty. The use of *tasty* in the sense of "having or showing good taste" is colloquial. Some writers avoid the use of *tasty* even in the sense of "savory," but Webster recognizes this usage.

The table decorations were *tasteful* (not *tasty*).

teach. See LEARN.

teach school. Instead of saying "she *teaches school*," say simply "she *teaches*" or "she *teaches in a school*." The expression *teaches school* is a provincialism.

than. The use of *what* with the comparative *than* is often unnecessary, *than* alone being sufficient.

German is more difficult *than* (not *than what*) I expected.

that. Do not use *that* adverbially. See WHO.

I was *so* (not *that*) tired I could go no farther.

I have read *so* (not *that*) much.

They did not travel *so far as that* (not *that far*).

that there. See THERE.

there. *There* is superfluous in the phrases *that there*, *those there*.

That (not *that there*) fellow is intoxicated.

Those (not *those there*) ornaments are dusty.

therefor, therefore. *Therefor* (pronounced *therefor'*) means "for that or this; for it." *Therefore* (pronounced *there'fore*) means "for that reason; consequently; hence."

I have good reason *therefor*. [Correct.]

He is honest and *therefore* to be trusted.

these, those. Do not use *these* or *those* loosely.

She is inquisitive (not, one of *these* inquisitive women).

He is a crafty fellow (not, one of *those* crafty fellows).

He is one of *those* orators who can sway an audience. [Correct.]

think. Do not use *for* to complete the meaning of *think*.

He is stronger than you *think* (not *think for*).

this. Do not use adverbially.

The winter has not been *so cold as this* (not *this cold*) for many a year.

this here. See **HERE**.

this kind. See **KIND**.

through. In the sense of "finished," *through* is an Americanism.

I shall *have finished* (not *be through*) by five.

till. *Till* is not an abbreviated form of *until*, but the words are interchangeable. The use of the apostrophe (*'til* or *'till*) is an absurdity.

to. Superfluous after a question beginning with *where*.

Where are you taking me (not *to*)?

too. Do not use *too* to modify a past participle unless such participle has become established as an independent adjective.

He was *too much* (not *too*) troubled to answer.

She was *too* tired to move. [Correct.]

transpire. Avoid the improper use of *transpire* in the sense of "happen; occur." The only figurative meaning is "become known; leak out."

The news *transpired* that the firm was almost insolvent. [Correct.]

Yesterday a fatal accident *occurred* (not *transpired*).

A squabble *took place* (not *transpired*) during the debate.

try to. Do not substitute *try and*.

Try to (not *try and*) be good.

ugly. Colloquial in the sense of "ill-natured; disagreeable."

That is a *vicious* (not *ugly*) horse.

unique. *Unique* means "having no like or equal; unparalleled." Do not therefore qualify the word.

The Taj Mahal is *unique* (not *very unique*) among Indian monuments.

unknown. The use of *unbeknown* or *unbeknownst* is dialectal.

unless. Do not use *without* as a conjunction for *unless*.

I will not go *unless* (not *without*) you accompany me.

until. See **TILL**.

up. Do not use *up* unnecessarily after verbs. The word is often correctly used after such words as *burn*, *drink*, *eat*, *tear*, and the like, to denote completeness.

Seventy-five have *signed* (not *signed up*) for the football squad. They tore *up* the gown. [Correct.]

used to. Do not say *use to*.

He *used to* (not *use to*) hunt when he was younger.

verbal. See ORAL.

very. Do not use *very* to modify a past participle unless such participle has become established as an independent adjective.

He was *very much* pleased (not *very* pleased).

He was a *very* tired dog. [Correct.]

vocation. See AVOCATION.

want. The expressions *want in*, *want out*, etc. are provincial. *Want*, moreover, should not be used in such a sentence as "I *want* you should be happy."

The dog *wants to come in* (not *wants in*).

We *want* our daughter *to have* (not *should have*) a good time.

was, were. Do not use *was* for *were*. In conditional clauses, *was* with a singular subject refers to past time; *were*, to a condition contrary to fact in the present. Do not use the archaic form *you was*.

If he *was* in church, why did you not see him? [Correct.]

If I *were* you, I should go. [Correct.]

You *were* (not *was*) once my friend.

way. Do not use *way* as an adverb for *away* or *far*. Do not use *ways* as a singular for *way* or *distance*.

He struck the ball *far* (not *way*) over the pavilion.

He went a long *way* (not *ways*) with me.

which. See WHO.

who, which, that. Of these relative pronouns, *who* refers to persons; *which*, to animals or inanimate objects; *that*, to persons, animals, or things. In non-restrictive relative clauses, *who* or *which* is usually preferred. In restrictive relative clauses, *that* is generally employed.

Doctor Eliot, *who* was present, gave a brief address.

My car, *which* is quite new, is giving satisfaction.

The people *that* dwell in darkness have seen a great light.

whose. Possessive of *who* and sometimes of *which*. *Whose* as a relative is properly restricted to persons, but for the sake of euphony it is sometimes used of animals or things, when the construction of *which* would be too awkward.

The sailor *whose* turn it was took his trick at the wheel.

We sighted Great Blue, on the top of *which* is an observatory.

A paragraph *whose* unity can be demonstrated by summarizing its substance in a sentence *whose* subject shall be a summary of its opening sentence, and *whose* predicate shall be a summary of its closing sentence, is theoretically well massed.

— BARRETT WENDELL.

wire. Colloquial for *telegram* or *telegraph*.

-wise, -ways. Although these forms are interchangeable, the use of *-wise* is preferred in the best modern usage; as, *lengthwise, sidewise*, etc.

within. Do not use *inside of* for *within*.

He will return *within* (not *inside of*) a week.

without. See **UNLESS**.

would of. See **OF**.

you was. See **WAS**.

Prepositional Idioms

The correct preposition to place after a noun, adjective, or verb is frequently a cause of difficulty. In most cases, the preposition is invariable, but with such verbs as *agree, differ*, and the like, the preposition is determined by the meaning. The following are some of the commonest prepositional idioms:

abhorrence <i>of</i>	acquit <i>of</i>
abhorrent <i>to</i>	adapt <i>to</i>
abide <i>by</i> (a decision)	addicted <i>to</i>
abide <i>with</i> (a person)	adept <i>in</i>
abound <i>in</i> or <i>with</i>	adhere <i>to</i>
absolve <i>from</i> (an obligation)	admit <i>of</i> (doubt)
absolve <i>of</i> (sin)	admit <i>to</i> (a person)
abstain <i>from</i>	admit (a person) <i>to, into</i>
accede <i>to</i>	admonish <i>of, against</i> (a thing)
access <i>to</i>	advert <i>to</i>
accessory <i>to</i>	advise <i>of</i> (= inform)
accommodate <i>to</i> (a situation)	advise <i>with</i> (= consult)
accommodate <i>with</i> (a loan)	agree <i>to</i> (a proposal)
accompanied <i>by</i> or <i>with</i>	agree <i>with</i> (a person)
accord <i>with</i>	aim <i>at</i>
account <i>for</i> (a thing)	allot <i>to</i>
account <i>to</i> (a person)	allude <i>to</i>
accrue <i>to</i>	angry <i>at, about</i> (a thing)
accuse <i>of</i>	angry <i>with</i> (a person)
accustom <i>to</i>	animated <i>by</i>
acquiesce <i>in</i>	answer <i>for</i> (= be responsible)

- answer *to* (a description)
 apologize *for* (a thing)
 apologize *to* (a person)
 appeal *against* (a decision)
 appeal *to* (a person)
 apply *for* (a position)
 apply *to* (a person)
 apprehensive *of*
 approve *of*
 arbitrate *between*
 argue *for, against, about* (a thing)
 argue *with* (a person)
 assent *to*
 associate *with*
 atone *for*
 attend *on* (a person)
 attend *to* (business)
 attended *by*
 avail (oneself) *of*
 averse *to*
 awake *to*
 bask *in*
 bequeath *to*
 beset *with*
 bestow *upon*
 betake (oneself) *to*
 bethink (oneself) *of*
 blame *for*
 blush *at* (an embarrassing reference)
 blush *for* (a fault)
 boast *of*
 boastful *of*
 border *upon*
 brood *over, on*
 burden *with*
 care *for, about*
 caution *against*
 cautious *of*
 cavil *at*
 cease *from*
 cede *to*
 change *for* (something else)
 change *with* (a person)
 clamor *for*
 cognizant *of*
 coincide *with*
 commensurate *with*
 compare *to* (for resemblance)
 compare *with* (for resemblance or difference)
 compatible *with*
 compete *for* (a prize)
 compete *with* (a person)
 complain *of* (a person or thing)
 complain *to* (a person)
 comply *with*
 conceal *from*
 concede *to*
 condemn *for* (a crime)
 condemn *to* (punishment)
 conduce *to*
 confer *about* (a project)
 confer (a favor) *on* or *upon*
 confer *with* (a person)
 confide *in* (a person)
 confide (a thing) *to*
 conform *to, with*
 congenial *to*
 connive *at*
 consist *in* (= be comprised in)
 consist *of* (= be composed of)
 consist *with* (= accord with)
 consonant *with*
 consult *about* (a thing)
 consult *with* (a person)
 contend *for, about* (an object)
 contend *with, against* (an opponent)
 contiguous *to*
 conversant *with*
 converse *about, on* (a subject)
 converse *with* (a person)
 convince *of*
 cope *with*
 correspond *to* (= resemble)
 correspond *to, with* (= be in harmony)
 correspond *with* (= write to)
 covetous *of*
 crave *for*
 crow *over*
 deaf *to*
 deduce *from*
 defer *to*
 deficient *in*
 delight *in*
 depend *from* (= hang down)
 depend *on, upon* (= rely)
 deprive *of*
 desirous *of*
 desist *from*
 despair *of*
 destitute *of*

- deter *from*
 detrimental *to*
 deviate *from*
 devoid *of*
 devolve *on, upon*
 differ *from* (= be unlike)
 differ *with* (= disagree)
 dip *into*
 disagree *with*
 disapprove *of*
 discriminate *between*
 dispense *to* (= deal out)
 dispense *with* (= do without)
 dispose *of* (= get rid of)
 dispose (a person) *to*
 dispute *about, over* (a subject)
 dispute *with* (a person)
 dissent *from*
 dissuade *from*
 distinguish *among* (several)
 distinguish *between* (two)
 distinguish *from* (others)
 divert *from*
 divest *of*
 divide *among*
 divide *between* (two)
 divide *into* (parts)
 domineer *over*
 dream *away* (the hours)
 dream *of*
 eat *into* (= corrode)
 eat *up* (food)
 egg *on*
 eke *out*
 eligible *for*
 embark *in, upon*
 emerge *from*
 encroach *on, upon*
 engage *in*
 enjoin *on, upon*
 enlarge *on, upon*
 enter *for* (a contest)
 enter *into* (an agreement)
 enter *on or upon* (an undertaking)
 envious *of*
 essential *to*
 excel *in*
 exchange *for* (an equivalent)
 exchange *with* (a person)
 exclude *from*
 exempt *from*
 explain *to*
 expostulate *with*
 exult *at, in* (a thing)
 exult *over* (a person)
 faithful *to*
 false *to*
 familiarize *with*
 famous *for*
 fatal *to*
 fawn *on, upon*
 feed *into* (a machine)
 feed *on, upon* (food)
 feed (a person or thing) *with*
 feel *for*
 flare *up*
 foreign *to*
 fraught *with*
 fret *at, over* (difficulties)
 fret *away, out* (one's life)
 furnish *to* (a person)
 furnish *with* (a thing)
 given *to*
 glad *of, at*
 glory *in*
 gloss *over*
 grapple *with*
 grasp *at*
 grieve *at, for, over*
 grind *down*
 grumble *at*
 guard *against, from*
 guilty *of*
 happen *on, upon* (= come upon
 by chance)
 happen *to* (= occur to)
 heal *of*
 hedge *in*
 heedless *of*
 hem *in, about, round*
 hint *at*
 hope *for*
 hopeful *of*
 hostile *to*
 hush *up* (a scandal)
 ignorant *of*
 imbued *with*
 impart *to*
 impose *on, upon*
 impress *on* (a person)
 impress *with* (a thing)
 impute *to*
 incident *to*
 inclusive *of*

inconsistent <i>with</i>	necessary <i>to</i>
independent <i>of</i>	need <i>of</i>
indifferent <i>to</i>	object <i>to, against</i>
indignant <i>at</i>	observant <i>of</i>
indispensable <i>to</i>	odious <i>to</i>
indulge <i>in</i>	offend <i>against</i>
indulge (oneself) <i>with</i>	opposite <i>to</i>
infer <i>from</i>	originate <i>in</i> (a place, thing)
inferior <i>to</i>	originate <i>with</i> (a person)
infested <i>with</i>	overcome <i>by, with</i>
injurious <i>to</i>	overrun <i>with</i>
innocent <i>of</i>	part <i>from, with</i>
insist <i>on, upon</i>	peculiar <i>to</i>
intercede <i>with</i> (a person) <i>for</i>	perish <i>by</i> (the sword)
(another)	perish <i>for</i> (one's country)
interest <i>in</i>	perish <i>with</i> (hunger)
intervene <i>between</i>	pertinent <i>to</i>
intimate <i>with</i>	pine <i>for</i>
intrigue <i>with</i>	plead <i>for</i> (a thing)
introduce <i>into</i> (a place, book,	plead <i>with</i> (a person)
system, etc.)	plot <i>against</i>
introduce <i>to</i> (another, subject,	ply <i>between</i> (two places)
etc.)	ply <i>with</i> (questions)
intrust <i>to</i> (a person)	ponder <i>on, upon, over</i>
intrust <i>with</i> (a thing)	prefer <i>to</i>
inured <i>to</i>	prefix <i>to</i>
invest <i>in</i> (stocks)	prejudice <i>against</i>
invest <i>in, with</i> (clothes)	preparatory <i>to</i>
involve <i>in</i>	preserve <i>from</i>
jealous <i>of</i>	preside <i>at, over</i>
jeer <i>at</i>	prevail <i>against, over</i> (= be vic-
jump <i>at</i> (a proposal)	torious)
jump <i>to</i> (a conclusion)	prevail <i>on, upon, with</i> (= win
kind <i>to</i>	over)
know <i>of</i>	prey <i>upon</i>
labor <i>under</i> (a disadvantage)	prior <i>to</i>
lament <i>for, over</i>	profit <i>by</i>
lavish <i>in</i> (giving)	prone <i>to</i>
lavish <i>of</i> (money)	protect <i>from</i>
liable <i>for</i> (his debts)	provide <i>against</i> (something un-
liable <i>to</i> (punishment)	desirable)
lord <i>over</i>	provide <i>for</i> (safety, entertain-
lost <i>to</i>	ment, etc.)
meddle <i>in</i> (= interfere)	provide <i>with</i> (food, entertain-
meddle <i>with</i> (= busy oneself	ment)
unduly)	pry <i>into</i>
mediate <i>between</i>	punish <i>for</i>
militate <i>against</i>	qualify <i>for</i>
mourn <i>for</i>	quarrel <i>over</i> (a thing)
murmur <i>at, against</i>	quarrel <i>with</i> (a person)
muse <i>on, upon</i>	rail <i>against, at</i>
natural <i>to</i>	rank <i>with</i>

reason <i>about</i> (a thing)	shrink <i>from</i>
reason <i>with</i> (a person)	shudder <i>at</i>
rebel <i>against</i>	side <i>with</i>
reckon <i>on, upon</i> (= depend on)	significant <i>of</i>
reckon <i>with</i> (= settle accounts with; take into account)	smart <i>under</i>
recoil <i>from</i>	smile <i>at, upon</i>
recompense <i>for</i>	sneer <i>at</i>
reconcile (one) <i>to</i>	spin <i>out</i>
reconcile (one thing) <i>with</i> (another)	stamp <i>out</i>
recover <i>from</i>	stave <i>off</i>
reduce <i>to</i>	steer <i>for</i>
refer <i>to</i>	stoop <i>to</i>
reflect <i>on, upon</i>	strive <i>against</i> (temptation)
refrain <i>from</i>	strive <i>for</i> (a principle)
reign <i>over</i>	strive <i>with</i> (an opponent)
rejoice <i>at, in</i>	struggle <i>against, with</i>
relate <i>to</i>	studded <i>with</i>
relevant <i>to</i>	subject <i>to</i>
relieve <i>from</i>	submit <i>to</i>
rely <i>on, upon</i>	subscribe <i>to</i>
remind <i>of</i>	subsist <i>on, upon</i>
remonstrate <i>with</i> (a person) <i>against</i> (a course)	succeed <i>to</i>
remove <i>from</i>	superior <i>to</i>
render <i>into</i> (a language)	supply <i>to</i> (a person)
render <i>to</i>	supply <i>with</i> (a thing)
repair <i>to</i>	susceptible <i>of</i>
repent <i>of</i>	tamper <i>with</i>
replete <i>with</i>	taste <i>for</i> (art)
reprimand <i>for</i>	taste <i>of</i> (food)
repugnant <i>to</i>	temperate <i>in</i>
rescue <i>from</i>	tend <i>to</i>
resolve <i>on, upon</i>	thankful <i>for</i> (a benefit)
resort <i>to</i>	thankful <i>to</i> (a person)
respond <i>to</i>	thirst <i>after, for</i>
restore <i>to</i>	tide <i>over</i>
result <i>from</i> (a cause)	trade <i>in</i> (a commodity)
result <i>in</i> (an effect)	trade <i>with</i> (a person, country)
retire <i>from</i> (business)	treat <i>of</i>
retire <i>into</i> (private life)	trifle <i>away</i> (time)
retire <i>upon</i> (a pension)	trifle <i>with</i> (one's feelings)
revert <i>to</i>	triumph <i>over</i>
root <i>out, up</i>	unheard <i>of</i>
rule <i>over</i>	unite <i>with</i>
safe <i>from</i>	versed <i>in</i>
sanguine <i>of</i>	vie <i>with</i>
scoff <i>at</i>	while <i>away</i>
seek <i>after, for</i>	wish <i>for</i>
sensible <i>of</i>	withdraw <i>from</i>
separate <i>from</i>	worthy <i>of</i>
	yearn <i>for</i>
	yield <i>to</i>
	zealous <i>in</i>

Shall and Will

The misuse of *shall* and *will* and of *should* and *would* is a Celticism that is becoming far too common in America; hence, in revising manuscript, these verbs should be carefully watched.

Those who are familiar with Barrie's *When a Man's Single* will recall this significant dialogue:

"By the way, you are Scotch, I think."

"Yes," said Rob.

"I only asked," the editor explained, "because of the *shall* and *will* difficulty. Have you got over that yet?"

"No," Rob said sadly, "and never will."

The difficulty consists in the fact that the interchange of *shall* and *will* does not necessarily form a grammatical blunder but merely conveys an erroneous sense. Thus, "I *shall* go" and "I *will* go" are both grammatical, but the former denotes simple futurity while the latter implies determination or a promise. Again, "you *shall* be rewarded" and "you *will* be rewarded" are both good English, but the former promises a reward while the latter simply announces the fact that a reward will be given.

Since the meaning determines the choice of the word, let us study the distinctive uses of *shall* and *will*.

One of the oldest meanings of *shall* is "owe." Thus, we find in Chaucer: "And by that faith I *shall* to God." From the sense of debt we derive that of obligation or necessity; hence, *shall* often is equivalent to "ought; must."

The original meaning of *will* is "to wish; desire; exercise the will." In this sense, it is commonly used in the Bible: "Not what I *will* but what thou *wilt*." This sense of volition which marks the independent verb is carried over into *will* as an auxiliary, especially in the first person.

The fundamental rule is to use *shall* in the first person and *will* in the second and third to express simple futurity, but to use *will* in the first person and *shall* in the second and third to express some future event determined by the speaker's will. The following analysis will perhaps make this clearer:

INDEPENDENT CLAUSES

TO EXPRESS	1ST PERSON	2D AND 3D PERSON	EXAMPLES
Simple futurity	shall	will	I <i>shall</i> come soon. You <i>will</i> be late. He <i>will</i> go tomorrow.
Willingness or promise	will	shall	I <i>will</i> gladly do it. You <i>shall</i> have it tomorrow. They <i>shall</i> obtain mercy.
Determination	will	shall	I <i>will</i> be obeyed. You <i>shall</i> obey me. He <i>shall</i> be punished.
Command Prediction		shall* shall	Thou <i>shalt</i> not steal. Thou <i>shalt</i> endure. It <i>shall</i> come to pass. They <i>shall</i> speak with new tongues.

*The more courteous form "you will" is often used in commands; as, you *will* report to the commanding officer; you *will* bring the car at five o'clock.

In questions, use the form expected in the answer:

Shall you go? I *shall*. [Futurity.]

Will you go? I *will*. [Volition.]

Shall we be in time? We *shall*. [Futurity.]

Will they meet us? They *will*. [Volition.]

When asking a question in the first person, we must always say "*shall* I" and not "*will* I." The latter may be used only in repeating a question asked by some other person. An instance of this usage occurs in Landor's *Imaginary Conversations*:

GODIVA. My husband, my husband! will you pardon the city?

LEOFRIC. *Will* I pardon? Yea, Godiva, by the holy rood, will I pardon the city, when thou ridest naked at noontide through the streets.

DEPENDENT CLAUSES

In a subordinate clause in indirect discourse, when the subject differs from that of the main clause, use *shall* and *will* as in a direct statement.

I believe that he *will* come. [Futurity.]

He says you *shall* have it tomorrow. [Promise.]

He swears that they *shall* obey him. [Determination.]

The weather report says we *shall* have rain. [Prediction.]

In all other subordinate clauses, use *shall* to express simple futurity or possibility and *will* to express willingness or determination.

I hope I *shall* see you again. [Futurity.]

We are afraid we *shall* be late. [Possibility.]

Fred says he *shall* not be able to meet us. [Futurity.]

She declares she *will* not repeat it. [Promise.]

You know you *will* have your own way. [Determination.]

Should and Would

The impropriety of using *will* for *shall* is equaled only by the misuse of *would* for *should*. Thus, many people who ought to know better repeatedly say "I *would* like," when they obviously mean "I *should* like." *Would* connotes desire or volition; hence, "I *would* like" really means "I should wish to like," "I should be willing to like," "I intend to like."

My general is an angel, Quiggett. I *should* like to worship him; I *should* like to fall down at his boots and kiss 'em, I *should*!

—THACKERAY.

I *should* like to keep this pudding under a glass shade, my dear.

—MRS. GASKELL.

When used as auxiliaries, *should* and *would* are the preterits respectively of *shall* and *will* and follow the same rules. The choice between them offers no characteristic difficulty; but each of these words has in addition certain meanings peculiar to itself.

***Should* has often its original sense of *ought* or *ought to*.**

Every person whom we approach *should* [ought to] be the better for us. — CHANNING.

Here a distinct question opens upon us, whether or not the preacher *should* [ought to] preach without book. — NEWMAN.

In indirect discourse, *should* takes the place of *shall*; as, he promised that you *should* be rewarded. In direct statement, he would say: you *shall* be rewarded.

In subordinate clauses *should* is used to express a contingent or uncertain event. This happens most frequently when the clause is introduced by a relative pronoun, or by certain conjunctions (*if*, *whether*, *that*, *lest*, etc.), or by the adverb *when*.

As regards the choice between *shall* and *should*, the general rule is that *shall* is used when the principal clause

is in the present or the future tense, and *should*, when the principal clause is in the past tense or when the time is indefinite.

A man might blur ten sides of paper in attempting to defend this against a critic *who should* be laughter-proof. — LAMB.

And now am I, *if* a man *should* speak truly, little better than one of the wicked. — SHAKESPEARE.

I cannot bear to think of passing the Styx, *lest* Charon *should* touch me. — LANDOR.

I would not have you write, *lest* it *should* hurt you. — JOHNSON.

Bacon loved to picture to himself the world as it would be *when* his philosophy *should*, in his own noble phrase, "have enlarged the bounds of human empire." — MACAULAY.

***Would* as an independent verb, expresses wish or desire.**

Oh, *would* I were a boy again! — MARK LEMON.

In indirect discourse, *would* takes the place of *will*.

She hoped the dream *would* not come true. [I hope it *will* not come true.] — MACAULAY.

George always said you *would* make a better soldier than he. [You *will* make a better soldier than I.] — THACKERAY.

***Would* is also used to express habitual action or practice.**

He *would* walk solitary in the fields, sometimes reading, sometimes praying. — BUNYAN.

She was a good mother . . . yet she *would* always love my brother above Mary. — LAMB.

In questions, use the form expected in the answer.

If it was only for your sake, *should* I have urged this question? *Should* I now? — BULWER-LYTTON.

"You wouldn't, *would* you?" said Sykes, seizing the poker.
— DICKENS.

"*Should* you like eggs, sir?" "Eggs, no! Bring me a grilled bone." — GEORGE ELIOT.

How *should* a man know this story if he had not read it?
— FIELDING.

GLOSSARY OF TYPOGRAPHICAL TERMS

advance sheets. A portion or the whole of a printed work sent out, as for review, in advance of the formal publication.

agate. A size of type equal to five-and-a-half point.

alignment. Justification of letters so that their faces line at the bottom.

antique. A style of bold-faced type. See page 115.

ascending. Extending above the short letters.

author's proof. (1) A revised proof sent to the author after the compositor's errors have been corrected. (2) A proof read and returned by the author.

backing. Printing the second side of a sheet.

bank. One of the divisions of a heading, as in newspapers, separated from the next by a blank line or by a rule. Called also *deck*.

bastard title. A shortened title preceding the regular title-page, printed on a separate leaf with blank verso. Cf. *HALF TITLE*.

bastard type. A type having a face smaller or larger than the standard face for that body; as, a ten-point face on a nine-point body, or *vice versa*.

beard. The beveled space between the outer edge of the face and the shoulder of a type.

bearer. (1) A strip of wood or metal used in a form to bear off the impression from a blank or exposed place. (2) A type-high strip of metal placed in a blank part or around a page to protect the type in electrotyping and stereotyping, or to support the plate when it is shaved. Called also *guard*.

bed. The part of a press which supports the form.

black letter. A heavy-faced style of ornamental type.

blank line. A line of quadrats; a vacant line.

bleed. In trimming a book, to cut too closely to the print or illustrations.

block. (1) A wooden base on which printing plates, as of illustrations, are fastened for printing. (2) An engraved plate when mounted type-high.

board. A pasteboard side for a book cover. When the outside is covered with paper, the book is said to be bound *in boards*.

Bodoni. A modern roman type face designed by Bodoni in 1783. See page 115.

body. The piece of metal upon which the face is cast.

body size. The size of a type considered from top to bottom of the letter.

body type. The type used for the principal part of a composition, as distinguished from the headings and display type.

boldface. A heavy-faced type. Called also *full face*.

- bookwork.** Composition of books and pamphlets, as distinguished from newspaper work and jobwork.
- bourgeois** (*bur-jois'*). A size of type equal to nine point.
- box heading.** A heading inclosed with a border of brass rules.
- break line.** The last line of a paragraph when less than the width of the measure.
- brevier.** A size of type equal to eight point.
- broadside.** A large sheet printed on one side only.
- calendered.** A term applied to paper that has been passed between heated cylinders and thus given a glossy surface.
- canceled type.** A type cast with a line across the face; as, §.
- canon.** A large size of type, equal to forty-eight point.
- cap.** A capital letter.
- caret.** A sign (Λ) showing when omissions are to be inserted.
- case.** A partitioned tray for holding type.
- Caslon.** An old-style type face designed by William Caslon in 1722. See page 115.
- cast off.** To estimate how much type space a given quantity of copy will occupy.
- catch line.** (1) A short line between longer lines of display type. (2) Same as GUIDE LINE.
- catchword.** (1) The first word of a page repeated at the right-hand bottom corner of the preceding page. (2) A keyword at the top of a page, as of a dictionary.
- chase.** An iron frame in which the type is locked.
- Cheltenham.** A style of type. See page 115.
- clarendon.** A style of type, somewhat heavy-faced and condensed. **This is clarendon.**
- clean.** Free from typographical errors, as a proof.
- collate.** Specifically, to examine the sheets of a book to see if they are complete and in order.
- colophon.** An inscription or device formerly placed on the last page of a book.
- column rule.** A brass rule dividing the columns of a book or newspaper.
- composing stick.** An adjustable three-sided tray used in setting type by hand.
- composition.** The setting up of type.
- condensed.** Narrow in proportion to its height; said of type.
- copy.** Manuscript or other material to be reproduced in type; also, any drawing or composition given to an engraver for reproduction.
- copyholder.** A proof-reader's assistant.
- copy-reader.** One who revises copy and writes headlines, as in a newspaper; not to be confounded with *proof-reader*.
- counter.** The depression between the lines of a type face.
- crop.** To cut off; a direction on copy to indicate that the plate is to be cut off as marked.
- cut.** An engraved block, or an impression from it.
- cut-in head.** A head set into the side of the regular text.

dead matter. Type matter that has been printed and is to be distributed. Cf. **LIVE MATTER.**

deck. Same as **BANK.**

deckle-edged. Having a rough edge; uncut.

dele. To take out; a proof-reader's mark.

demy (*de-mī*). A size of paper about 16 x 21 inches. See **OCTAVO.**

descending. Extending below the line.

diamond. A size of type equal to four-and-a-half point.

dirty. Full of errors; said of proof.

distribution. (1) The act of returning types and other material to their proper places. (2) The process of spreading ink evenly over the rollers or over forms.

dotted rule. A brass rule with a dotted face (.....).

double. To set up matter twice by mistake.

double rule. A brass rule with two lines, one heavy and one light (=====). Cf. **PARALLEL RULE.**

doublet. A word or words repeated by mistake.

drive out. To space more widely so as to avoid a word division or to fill a greater number of lines. Cf. **GET IN.**

drop-line head. A heading with diagonal indention.

drop-out. A character that does not show on the printed page.

dummy. (1) A general layout of any printing job. (2) A specimen book consisting of printed and blank leaves, to give an idea of the finished work.

duodecimo. A page or leaf of about 5 x 7½ inches; also, a book of such size. Written also *twelvemo*, *12mo*, or *12°*.

eighteenmo. Same as **OCTODECIMO.**

electrotype. (1) A facsimile plate, usually with a copper face, made by electroplating a wax impression. (2) A print from such a plate. Abbreviation, *electro*.

em. The square of any type body.

em dash. A dash (—) one em long.

en. Half the width of an em. To prevent confusion, printers often speak of em quads as *multons*, and en quads as *nuls*.

en dash. A dash (–) half the length of an em dash.

end even. To make the last line full.

end mark. A mark (usually ¶ or the number 30 in a circle) put at the end of an article or story to indicate the completion. "Thirty" is a telegrapher's sign adopted especially in newspaper offices.

engine-sized. Cf. **SIZED AND SUPERCALENDERED.**

English. A size of type equal to fourteen point.

etching. (1) Engraving a plate by acid corrosion. (2) The engraving thus made.

even folio. The page number of a left-hand page; as, 2, 4, 6, etc.

expanded. Exceeding the standard width; said of type.

extended. Broad in proportion to its height; said of type.

face. (1) That part of a type or printing surface which leaves its impression. (2) The character on a type, or the style or cut of such character.

- fat.** (1) Broad or expanded, as type. (2) Freely leaded and spaced, as type matter.
- feet.** The bottom of the type body (■).
- first proof.** The first impression taken after type is set.
- flimsy.** (1) Thin paper as used in newspaper offices for telegraph copy. (2) Manuscript on such paper.
- flush.** Set without indentation.
- folio.** (1) A sheet of paper folded in two leaves. (2) A book of the largest size (four pages to the sheet). (3) A page number. (4) In a document, a certain number of words considered as a unit of measurement.
- font.** A complete assortment of type of one size and face.
- form.** A page or number of pages or other printing surfaces locked in a chase ready for printing.
- foul.** Full of errors: said of proof.
- founding proof.** The final proof before electrotyping or stereotyping.
- front matter.** All matter preceding the text.
- full face.** Same as BOLDFACE.
- full point.** A period.
- furniture.** Strips of wood or metal fitted around pages of type in a form to make margins and fill in blank spaces.
- galley.** (1) A shallow oblong tray for holding type after it is set, but not made up into pages. (2) A galley proof.
- galley proof.** The proof taken from type on a galley.
- gather.** To arrange the folded sheets in order, as in bookbinding.
- get in.** To set closely so as to avoid an overrun or to crowd matter into a few lines. Cf. DRIVE OUT.
- gothic.** A plain type without serifs or hair lines, and of almost even thickness. See page 115.
- graver.** A metal tool used in engraving.
- great primer.** A size of type equal to eighteen point.
- guard.** Same as BEARER.
- guide line.** A distinguishing slug placed at the head of a galley. Called also *catch line*.
- hair line.** The fine line of the type face connecting or extending its parts; a serif.
- hair space.** A very thin space.
- half-sheet work.** Printing both sides of a sheet from the same form. Cf. SHEETWORK.
- half title.** A short title, usually a repetition of the name of the book, placed at the head of the first page of text; also, any sectional title placed on a separate page. Cf. BASTARD TITLE.
- half tone.** A photo-engraving in which the gradations of tone are reproduced by dots and lines through the medium of a specially ruled screen. Cf. LINE ENGRAVING.
- hanging indentation.** Equal indentation of all lines of a paragraph except the first line, which is set flush. This glossary is set in *hanging indentation*.
- head.** The title of an article or a division; a heading.

headline. The line at the head or top of a page, above the text, containing the folio, the running title, etc.; also, a title line, as in a newspaper.

height to paper. The length of a type from top to bottom, including feet and face. Cf. **TYPE-HIGH**.

high-to-line. Above the alignment of the rest of the line (like this word). Cf. **LOW-TO-LINE**.

high-to-paper. Higher than the standard height: said of type. Cf. **TYPE-HIGH**.

impose. To arrange and lock up in a chase for printing.

imposing stone. The stone or metal table upon which forms are made up.

imposition. The art or process of imposing pages so that they will come in proper order when the sheet is folded after printing.

imprint. The name of the printer or publisher, with place of issue, affixed to a publication.

indentation. (1) The act of setting a line or lines in from the margin. (2) The blank space so left.

inferior. Set below the level of the line; as H_2O . Cf. **SUPERIOR**.

inset. A leaf or leaves inserted between the regular folded sheets of a book; usually, an *offcut* (which see).

italic. Type face sloping to the right.

jacket. A detachable paper wrapper to cover a bound book.

job printer. One who does commercial printing, but not books or newspapers.

job type. Type specially adapted for job printing.

jump head. A headline placed above the continuation of a story begun on a preceding page, as in a newspaper.

justify. To space out lines to proper tightness.

kerned types. Types in which a part of the face projects beyond the body.

kill. To mark or designate copy or composed type as not to be used.

layout. A working plan of a job, showing general arrangement and types to be used. Cf. **DUMMY**.

lead (*lēd*). A thin strip of metal to separate lines of type. Used also as a verb.

leaded. Having leads between the lines. Cf. **SOLID**.

leaders. A row of dots or hyphens to guide the eye.

lead out. To spread the lines by inserting leads.

lean. (1) Narrower than the standard: said of type. (2) Of an unprofitable character, as from the use of abnormally thin type or from the absence of breaklines or leads (*lean matter*).

letter. Type collectively; a supply or font of type. *Letters* are individual types.

letterpress. Printed matter; the reading matter as distinguished from the illustrations.

ligature. (1) Two or more letters united and cast on one body; as, *æ*, *ff*. (2) A connecting line or *tie* (—).

light face. (1) Type in which the heavy strokes are but slightly thicker than the fine lines. (2) Ordinary roman, as distinguished from *boldface*.

line engraving. A photo-engraving in which the effects are produced by lines of varying widths. Cf. **HALF TONE**.

linotype. (1) A typesetting machine that casts a line of type on a solid slug. Cf. **MONOTYPE**. (2) A type slug; also, the matter consisting of such slugs.

literal. A literal error, such as a wrong font, turn, transposed letter, or other error of single letters.

live matter. Composed matter ready for printing. Cf. **DEAD MATTER**.

lock up. To secure in the chase by means of quoins.

logotype. A single type containing two or more letters, a syllable, a word, or words; as, *the*, *and*. Distinguished from a *ligature*, in which the letters are joined to form a single character.

long primer. A size of type equal to ten point.

lower case. (1) The type case containing the small letters, spaces, points, etc. (2) The small letters, as distinguished from capitals. Cf. **UPPER CASE**.

low-to-line. Below the alignment of the rest of the line (like this word). Cf. **HIGH-TO-LINE**.

low-to-paper. Lower than the standard height: said of type. Cf. **TYPE-HIGH**.

macule. A blurred, or double, impression. Written also *mackle*.

make ready. To prepare a form for printing, as by underlaying, overlaying, setting guides, etc.

make up. To arrange type into columns or pages for printing.

make-up. The arrangement of composed matter into columns and pages preparatory to printing.

margin. The space around the printed matter on a page.

matrix. (1) The shallow mold in which the type face is cast.

(2) A plaster or *papier-mâché* impression of a page of type.

matter. Composed type. Designated as *live matter*, *standing matter*, or *dead matter*.

measure. The width of a page or column; the full length of a line.

minion. A size of type equal to seven point.

modern face. A style of roman type having long serifs and a precise outline. Cf. **OLD STYLE**.

monotype. A typesetting machine in which individual types are cast. Cf. **LINOTYPE**.

mortise. To cut out part of the type for the purpose of inserting a letter or rule. To cut out a space, as in the body of an engraving or block, to allow of the insertion of other matter.

nonpareil. A size of type equal to six point.

octavo. A book in which the sheets are folded into eight leaves or sixteen pages; usually written 8vo or 8°. Octavos are named according to the size of the unfolded sheet; thus: **cap 8vo**, 4¼ x 7 inches; **crown 8vo**, 5 x 7½ inches; **demy 8vo**, 5½ x 8 inches; **imperial 8vo**, 8¼ x 11½ inches; **medium 8vo**, 6 x 9½ inches (the most common size); **post 8vo**, 5½ x 7½ inches; **royal 8vo**, 6½ x 10 inches.

octodecimo. Having eighteen leaves to a sheet. Written also *eighteenmo*, 18mo, or 18°.

odd folio. The page number of a right-hand page; as, 1, 3, 5, etc.

offcut. A portion of the printed sheet cut off and folded separately.

off its feet. Not perfectly upright; said of type.

offprint. An excerpt, as a magazine article, printed separately.

offset. An impression of one printed sheet on the back of another, due to insufficient drying.

offset process. A method of printing by which the impression is first taken upon a rubber blanket and then transferred to the paper: used especially in illustrated work.

Old English. A style of black letter. See page 115.

old style. A style of type modeled after the style of the early printers. See page 115.

out. One or more words omitted in composition.

out of register. (1) Want of correspondence in position of lines, columns, etc., on the two sides of a printed page or sheet.

(2) In color printing, imperfect correspondence. See REGISTER.

overlay. Paper or other material put on the tympan to give a better impression to part of the form.

overrun. To readjust composed matter by shifting types from one line, column, or page, to another, as in correcting.

page proof. A proof taken after the type matter has been made into pages.

parallel rule. A brass rule with two lines of equal thickness (==). Cf. DOUBLE RULE.

pearl. A size of type equal to five point.

pi. Types of different kinds indiscriminately mixed or disarranged.

pica. A size of type equal to twelve point; a common unit of measurement in typography.

piece fraction. A fraction with the numerator cast on one piece and the denominator and dividing bar on another. Called also *split fraction*.

planer. A smooth wooden block used to level the type in the form.

planer proof. An impression made by pounding a damp sheet on the form by means of a *proof planer* (which see).

plate. A stereotype or electrotype page.

plate proof. A proof taken from a plate.

point. (1) A punctuation mark. (2) The unit of the American point system. It is the twelfth of a pica (.013837 inch) or about one seventy-second of an inch.

point system. The standard system of type bodies, based on the point as a unit.

press proof. The final proof taken when the form is on the press.

press revise. A revise of a press proof.

process work. Photo-engraving; a generic term for all photo-mechanical processes.

proof. A trial impression taken or "pulled" for the purpose of verifying correctness.

- proof planer.** A felt-covered block or planer used for taking proofs from matter on the stone.
- proof press.** A press used exclusively for taking proofs.
- proof-reader.** One who reads printer's proofs for correction; a *corrector of the press*.
- proof sheet.** A printer's proof.
- pull a proof.** To take a proof.
- quad.** A quadrat.
- quadrat.** Metal blanks used to fill out spaces and blank lines.
- quarto.** A book in which the sheets are folded into four leaves or eight pages; often written *4to* or *4°*.
- query.** A mark (*?* or *Qy.*) made in the margin of a proof to raise a question, or to suggest an improvement.
- quoin.** A wedge for locking up type in a chase or galley.
- quote.** Quotation mark.
- reader.** (1) A proof-reader. (2) One who critically examines manuscript offered for publication.
- recto.** A right-hand or odd-numbered page. Cf. **verso**.
- reference mark.** A symbol, letter, or figure used to indicate reference. Called also *reference index*.
- register.** (1) Exact correspondence in relative position of two sides of a page or sheet. (2) Correct relation of the various colors of a plate or type form, so that the colors properly connect and occupy their intended positions.
- reglet.** A strip of wood (6 point, 12 point, and thicker) used like leads between lines, as in posters, etc.
- reverso.** Same as **verso**.
- revise.** A new proof taken after the preceding proof has been corrected in the type. Used also as a verb.
- ring.** (1) A circle around an abbreviation or a figure in the text, as a direction to spell out in full. (2) A circle made by the author or publisher around a typographical error overlooked by the printer. (3) A circle made around a marginal correction to denote a change from the original copy, and to indicate that pieceworkers may demand extra payment.
- roman.** The form of type ordinarily used for the Roman alphabet, as distinguished from *italic*.
- rough proof.** A proof quickly made, as with a proof planer or on a galley press.
- roul.** To gouge or drill out the blank parts of a plate to prevent blurring.
- rule.** A strip of type-high metal for printing straight, dotted, or wavy lines.
- run back.** To carry words or syllables from the beginning of one line to the end of the preceding one.
- run in.** To continue without a break or new paragraph.
- running head.** A headline repeated on consecutive or alternate pages of a book.
- running title.** The title of a book as placed at the top of all left-hand pages or, sometimes, of all pages.

run over. To carry words or syllables from the end of one line to the beginning of the next.

scratch comma. A diagonal mark (/) formerly used as a comma; now used as the shilling mark and in fractions.

screamer. An exclamation point in a large display line. *Printers' slang.*

script. Type in imitation of handwriting. See page 115.

series. Types of varying sizes that agree in shape and proportion.

serif. The fine cross stroke or tick at the top and bottom of letters.

set. The width of a type.

sextodecimo. A book of sheets each folded into sixteen leaves. Written also *sixteenmo*, *16mo*, or *16°*.

shank. The body of a type as distinguished from the face, shoulder, or feet.

sheetwork. Printing the two sides of a sheet from different forms. Cf. *HALF-SHEET WORK*.

short letters. Letters that neither ascend above nor descend below the line.

shoulder. The part of the top of a type body which extends beyond the base of the raised character.

side head. A head or subhead run in at the beginning of a paragraph.

side note. A marginal note.

side title. The title on the front cover of a bound volume.

signature. (1) A letter or figure placed at the bottom of the first page of each form or sheet of a book, to indicate its order in binding. (2) The form or sheet so marked.

sinkage. The space between the top of a page and the type matter, as at the beginning of a chapter.

sixteenmo. Same as *SEXTODECIMO*.

sized and supercalendered. A term applied to paper when size (usually saponified rosin) is added to the other ingredients, and the paper is afterward steamed and calendered. Called also *engine-sized*.

slip proof. A galley proof.

slug. (1) A lead thicker than three point. (2) A strip of metal bearing a type-high number, letter, or word, to identify the take and the compositor. (3) A strip of metal bearing a line of type, as on the linotype.

small capitals. Capital letters of a smaller size than the regular capitals of a font. Abbreviation, *sm. caps.* or *s. c.*

small pica. A size of type equal to eleven point.

solid. Not having leads between the lines.

sort. Any characters or types considered with reference to the relative quantity in the font.

space. A blank type of less than type height used to separate words, letters, etc.

space mark. A proof-reader's mark (#) indicating that a space or additional space is required.

split fraction. Same as *PIECE FRACTION*.

standing matter. Composed matter kept standing for future use.

stem. The thick stroke of a letter or type face.

stereotype. A type-metal plate or cast made from the mold or matrix of a printing surface: now used chiefly in newspaper work.

stet. Let it stand; ignore the correction.

stone. A table, of marble or metal, on which type is imposed.

stoneman. A man who does stonework. Called also *stonehand*.

stone proof. A proof made from a page or form on the imposing stone: usually the last proof before going to press.

stonework. Work done on the stone, as the imposing of forms.

style. The method of dealing with certain typographical matters in any particular office or job.

subhead. (1) A subdivision of a heading. (2) The title of a subdivision of a subject.

supercalendered. A term applied to paper that has been passed through a supercalender or stack of highly polished rollers used to impart an extra gloss. Cf. **SIZED AND SUPERCALENDERED**.

superior. Set above the level of the line; as, 32°. Cf. **INFERIOR**.

tail margin. The margin at the bottom of the page.

take. The portion of copy given to a compositor at one time, or the type set from it.

text. (1) A style of ornamental type, such as Old English. (2) The straight body matter of a book. (3) A letterpress, as distinguished from illustrations and margin.

thirty or 30. See **END MARK**.

title-page. The page of a book containing the title, the name of the author, and the publisher's imprint.

turn or turned letter. (1) A letter turned wrong side up, as **J**. (2) An inverted type used as a temporary substitute for a letter that is missing; as, **■**. Often called *turn for sorts*.

turn rule. An instruction to the composing room, given by a copy-reader or an editor, to turn the black face of the rule, thus indicating that the story is incomplete and that more is to follow.

twelvemo. Same as **DUODECIMO**.

tympān. The sheet of paper, cloth, or other material, placed between the impression surface and the sheet to be printed.

type bar. A bar or slug cast with a line of type on its face, as in linotype.

type body. The body of a type.

type-high. Of the standard height of type (0.9186 inch).

uncut. Having untrimmed margins: said of a book.

underlay. A piece of paper or thin card placed under type or cuts to improve the impression. Cf. **OVERLAY**.

underscore. To make a line under; to underline.

upper case. (1) The type case containing the capitals, small capitals, accents, fractions, etc. (2) Capital letters. Cf. **LOWER CASE**.

verso. A left-hand or even-numbered page. Cf. **RECTO**.

wave rule. A type-high rule showing a wavy line (~~~~~).

white line. A blank line filled with quadrats.

white page. A blank page.

work and turn. To print both sides of a sheet from the same form.

wrong font. A type of one font mixed with another.

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